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ABSTRACT

The theme of this issue of the "Minnesota English Journal" is reading. The contents include "Preamblings," which discusses some of the current concerns in reading instruction; "The State of Minnesota's Right to Read Program," which looks at the Minnesota plan for building the reading program in conjunction with inservice education, and for developing leadership within administrations; "What Every Teacher Should Know About Dyslexia," which points out symptoms characteristic of the dyslexic child; "The Hidden Handicap in the High School Classroom," which discusses a high school student's problems and the remediation procedure used with him; "'A Woman's Place': What's Cooking in Junior High School English Anthologies," which reports the results of research to determine the existence of stereotyped or biased portrayals of women in books that teachers may be using; "Women in Fiction," which discusses a course that looks at the role of women in fiction; "A Unit on Minnesota Indians: The Anishinabe and The Dakota"; "Literature and Life: Searching through the Creative Process," which discusses a method of teaching literature; and "About the Female of the Species," which looks at the portrayal of women in children's books. (WR)

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Minnesota English Journal

PREAMBLINGS

Whether the act of communication be between individuals or between groups, it is essentially a process. That means it is a continuous phenomenon, a situation with no precise beginning and no final end. As in an inservice, one teacher communicates with another teacher about his innovative classroom practices, but what has culminated in communication actually started before that time, when each teacher felt a need for change in his own teaching, either in the content or in the method.

The NCTE convention coming to Minneapolis this November will provide countless opportunities for an inservice through communications. Its intent is wide-spread and varied participation--through study groups, conferences, get-togethers, discussions, dialogues, and interactions.

Over 300 teachers throughout the state of Minnesota have already made a commitment to help run the convention. Their work, moreover, is a service to the hundreds of others who may choose to be inspired and challenged through the presentations and the interpersonal relationships which inevitably take place at a convention of this magnitude.

The convention is open to all. Membership in either the NCTE or the MCTE is not requisite for attendance. Members of NCTE receive in September the registration materials for the convention; non-members can register at the Minneapolis Convention Center beginning at 9:00 a.m. on Wednesday, November 22. Registration stays open through Saturday morning. Because the meetings of the convention extend from the east end of the Nicollet Mall to the Auditorium-Convention Center, every effort is being made to make for comfortable housing and transportation.

The Minnesota Council of Teachers of English invites you to come. It has been sixteen years since the last national convention in Minnesota. No one wants to wait that long again.

Arthur C. Elfring,
President, MCTE

Although the National Assessment of Educational Progress seemed to show that students read better than the country's experts thought they did, the results are no cause for complacency. NCTE's "Council-Grams" (September, 1972) reports that the rate at which students read is surprisingly low: 117 w.p.m. for 9-year-olds, 173 for 13-year-olds, 193 for 17-year-olds. The average 9-year-old could answer correctly 85 percent of the questions designed to test his ability to read signs and labels, but could answer correctly only 58 percent of the questions testing his ability to read critically. And of the 13-year-olds, only 24 percent could answer questions testing their comprehension of a poem. If the complaint is true that the Assessment dropped some of its hardest questions dealing with interpretation when the test was being compiled, then the results are even less a cause for self-congratulation. Copies of the first reports of reading assessment and of the instruments used in making the study may be obtained from James A. Hazlett, Administrative Director, National Assessment of Educational Progress, 300 Lincoln Tower, 1860 Lincoln Street, Denver, Colo. 80203.

The Right to Read Program in Minnesota, under the direction of Hugh Schoephoerster, and with the considerable help of John Manning, is now past its first stage of training technical assistants and into the next phase bringing these assistants back into their school districts. One of the cardinal principles of this program is the need for the broadest kind of cooperation: reading is everyone's business. And the "Everyone" whose business it is, is represented on the Governor's Advisory Council, which has twenty-six representatives from such groups as the P.T.A., the Principal's Association, the Indian Education Committee, the profession of journalism, the Teacher Education Council, and so on. Each of these representatives is pledged to enlist support for the program in his own sphere of professional activity. Unaccountably, there is no one there from English. It would be no overstatement to say that English teachers in the junior and senior high schools, as well as in the colleges, spend the larger part of their time teaching reading, teaching such skills as were measured on the National Assessment: "to follow written directions, to use reference materials, to recognize significant facts, to extract the main ideas from a passage, to draw inferences, and to read critically, from a literary standpoint."

But there is no representative of the English teaching profession on the Advisory Council. The NCTE requested permission to appoint a representative. It was told the Council was all full up. So we are sending an "observer," Rita Lammers, of Stillwater Senior High School. We wish the Right to Read Program well, and will do what we English teachers can to help. Thus this issue of MEJ.

One of the aspects of the teaching of reading that interests us particularly is the treatment of Dyslexia, i.e. a visual and auditory processing dysfunction, often unrecognized

by the classroom English teacher, that impedes reading. We attended a Reading Institute at Rochester this summer specifically on this subject. The instruction was limited to Orton-Gillingham techniques; within this limitation it was remarkably persuasive. Teachers, chiefly from this region, but several from as far away as Mexico and Canada, parents, and dyslexic children worked together to learn ways for overcoming the "hidden handicap." The main method was multisensory phonics-based. We were given a fourteen-year-old boy to tutor for whom the kinesthetic approach ("trace the word on the table") unlocked simple words that had resisted standard techniques. It was an exhilarating three weeks for us, and we came away with two articles, one by the directors of the Institute, Paula Rome and Jean Osman, and one by English teacher and SLBP teacher, Wilson Anderson.

While we have been worrying over the state of reading instruction, another worry has overtaken us. This is the fear that the books that are being taught, and will be taught ever more effectively, are hidden persuaders to stereotyped sex roles. The Feminists on Children's Media, a collective of women that includes mothers, high school students, librarians, and professionals in writing, publishing, and education, has sorted books offensive to the female psyche into three classes: blatantly sexist ("It was all right for girls to be scared or silly or even ask dumb questions. Everybody just laughed and thought it was funny." Miracles on Maple Hill by Virginia Sorenson. Harcourt, 1956); "cop-outs" (It is the sisters and wives and mothers, you know Caddie, who keep the world sweet and beautiful.... " Caddie Woodlawn, by Carol R. Brink. Macmillan, 1935); and "especially for girls" (career books about nurses, secretaries, stewardesses, but nary a doctor or aquanaut -- The Two Sisters by Honor Arundel. Meredith, 1969; One to Grow On by Jean Little. Little, Brown, 1969). They came up with a few, very few, "positive image" books (A Wrinkle in Time by Maxine L'Engle. Farrar, 1962; Rufus Gideon Grant by Leigh Dean. Scribners, 1970; Island of the Blue Dolphins by Scott O'Dell. Houghton Mifflin, 1960). An annotated bibliography of recommended non-sexist books about girls for young readers entitled Little Miss Muffet Fights Back is available for $.50 from Feminists on Children's Media, P.O. Box 4315, Grand Central Station, New York, N.Y. 10017. Two articles on the subject of sexism as it appears in standard junior high school anthologies and in elementary school books are printed in this issue of MEJ. We solicit comments from all of you out there on other forms of accidental and deliberate conditioning of attitudes in the standard textbooks we are asked to or choose to use.

An invitation is extended to teachers and other educators at elementary, secondary, and college-university levels to share their views on any aspect of assessment and evaluation in a coming issue of CLASSROOM PRACTICES IN TEACHING ENGLISH, an annual publication of the National Council of Teachers of English.

Some possible aspects of evaluation would include accountability, behavioral objectives, grading, individualization of instruction, materials, merit pay, performance contracting, student rights and responsibilities, various kinds of educational programs -- anything that affects classroom practices in teaching English. The articles can range in any length up to 2,000 words. They should be sent before April 15 to Allen Berger, Editor, Classroom Practices in Teaching English, The University of Alberta Education Centre, Edmonton, Alberta, Canada. (Manuscripts should be typed double-spaced and be identified with the author's affiliation and mailing address.)

Exercise Exchange, formerly published by the University of Connecticut, will now be published by the University of Vermont. Exercise Exchange is a biannual journal for the interchange of successful approaches to the teaching of English in high schools and colleges. Although the journal was previously distributed free of charge, an annual subscription fee of $2.00 for individuals and $3.50 for institutions will now be charged.

Manuscripts should be short and should indicate the class level and courses for which the methods are appropriate. Eliminate footnotes. The editors would also like to publish an occasional article which includes some theoretical background as well as practical application.

Inquiries, manuscripts, and subscriptions should be sent to the editors, Exercise Exchange, Department of English, University of Vermont, Burlington, Vermont 05401.

THE STATE OF MINNESOTA'S RIGHT TO READ PROGRAM

By HUGH SCHOEPHOERSTER
Director of the Right to Read Program

In his Schoolmen's Day address on December 2, 1971, Governor Wendell R. Anderson declared that the realization of the Right to Read objective was a priority goal for his administration. As a move towards achieving that objective, the governor announced the initiation of the State of Minnesota Right to Read Program, and pledged himself and the authority and prestige of his office. It was also in that address that Governor Anderson advised Minnesotans that their state had been selected by the Unived States Office of Education as one of America's five original Right to Read Demonstration States.

The State of Minnesota Right to Read Program begins with the assumption that each child can achieve mastery of reading skills. Right to Read means that the schools are asked to give each pupil the competence he needs, regardless of the difficulties, and that means regardless of his initial and apparent interest, his cultural background, his home life, or his ability as measured by culture-bound tests. In effect, Right to Read asks the schools to guarantee the acquisition of necessary skills. Aptitude is viewed merely as the amount of time required by the learner to attain mastery of a learning task. Right to Read does not mean the right to be taught. Right to Read means the right to learn to read.

A plan to build reading programs in each local education agency throughout Minnesota has been formulated. The Minnesota Right to Read plan has two basic dimensions. One dimension is that of making direct technical assistance available to each public school district and to each private and parochial school administrative unit for a sustained period of time in order that a total reading program may be built which meets certain generally accepted criteria of excellence.

The second dimension is that of encouraging the identification of an individual within each public school district and each private and parochial school administrative unit who will be designated as the director of reading for the district or private and parochial school administrative unit. This person will then be prepared by the State Right to Read staff with the full range of competencies so as to permit the local reading program to be directed by a truly qualified individual.

Stated succinctly, the Minnesota plan will be an exercise in building the reading program within the full connotative meaning of the word program combined with inservice education,

and in developing reading leadership within each and every administration.

The task of reading program building signifies the necessity of focusing our attention on the matter of the preschool program, the elementary school, summer school instruction, the teaching of reading in the junior and senior high school, and the building of the adult basic education program for the out-of-school illiterate. The need most certainly also exists for attention to be directed at the task of building quality reading programs in those of our correctional and welfare institutions where the current program is either non-existent or very weak. We are seeking an all-encompassing approach to the resolution of the great educational problem of our time.

The State of Minnesota Right to Read program is thus envisioned as an aggressive comprehensive effort on behalf of Minnesota education which (a) focuses on a significant problem, basic to learning; (b) has high likelihood of success; (c) has direct payoff for children; (d) is within the state's resource capability of accomplishment; and (e) is achievable within a limited period of time.

It is intended that the Minnesota Right to Read Program consist of four phases. Phase I would extend from approximately May 1, 1972, to December 31, 1972. Phases II, III, and IV would conform to the calendar years 1973, 1974, and 1975, respectively.

Upon the recommendation of the Minnesota Right to Read Advisory Council, a copy of the Minnesota Right to Read Program has been distributed to all of Minnesota's school districts, parochial school units, and non-public and non-parochial school units. This program description was accompanied by an invitation for school districts, a pyramidal unit within a large school district if the district has attempted to decentralize administratively on this basis, and non-public school units to make application for Phase I participation. The total number of eligible units is in excess of 900. Applications for participation were to have been submitted by May 19.

From among the school districts and non-public school units who make application and agree to the conditions as specified in the Minnesota Right to Read Program/Local Education Agency Contract for Support of the National Right to Read Effort, twenty-two will be selected on the basis of two LEA's per each of the eleven State Development Regions with the exception of Regions Two and Five which shall be combined, and Region Eleven from which four selections shall be made. These selections are to be made by May 26.

Each Phase I LEA will have designated an individual as the LEA's reading director. This person will be acknowledged the

authority necessary to execute the responsibilities inherent in such a position. These twenty-two reading directors of Phase I LEA's will experience during the summer of 1972 a program of preparation of a minimum of thirty day's duration which will encompass both an academic and a practicum dimension.

The academic dimension of the reading director's preparation will encompass such topics as those enumerated below:

1. Basic reading theory
2. Curriculum and methodological alternatives
3. Pre-school programming for the disadvantaged and for those children who are not
4. Evaluation, record keeping, and reporting in reading
5. Organizing the classroom, the school building unit, the school district, and the community for reading instruction
6. The process of effecting educational change through community involvement
7. Supervision and improvement of instruction, including models of comprehensive, continuous, and intensive in-service educational programs
8. The articulation of the total reading effort within a school district or within a private or parochial school unit
9. Adult Basic Education Program models which would include the process of identifying the adult illiterate, encouraging his involvement, and guaranteeing his reading success through effective programing
10. Effective accommodation of varying learning rates, moments of readiness, and special needs and problems of pupils
11. Identification, preparation, and efficient utilization of staff: certified, employed teacher-aides, and volunteers
12. Dissemination of information to the patrons of the schools
13. Curriculum adjustments in other subject areas for those children who are unable to read at grade level
14. Maximum utilization of school and public library resources
15. Provisions in the area of reading for gifted and/or high achieving pupils
16. The process of applying a criteria of excellence for reading programing when evaluating the quality of existing program, making the needs assessment, prescribing the needed changes, and evaluating the success of the effort.

Primary responsibility for the conduct of the instructional phase of the Right to Read program will be borne by the state level Right to Read staff. This group will have the opportunity

to utilize the personnel resources of the State Department of Education in the areas of special education, special learning and behavior problems, Indian education, Adult Basic Education, early childhood education, education of the gifted, library services, education of the disadvantaged (Title One), and evaluation.

In addition to the classroom instruction, there will be a program dimension designed to provide the local reading directors with supervised practical experience. The current existing reading program for each local education agency will be studied.

A criteria of excellence for reading programing will then be applied. An assessment will follow of the strengths, weaknesses, and voids of the total program as it now exists. A prescription of recommended changes will then be cooperatively developed.

At this point, local program development would begin which will focus on the organization and administration of the LEA's adopted curriculum and methodology. Program development in the pre-school and in the area of adult basic education would be begun. Necessary instructional and informational materials would be prepared. In-service education for teachers and administration which focuses on curriculum, methodology, and organizational patterns and administrative procedures would be planned. A system of evaluation would be defined in order to measure reading improvement as a result of the Right to Read effort in the school district and in the private or parochial school unit.

Program implementation would then be begun in September coincidental with the advent of the fall school term. The initial implementation period would be the months of September through December. The local reading director will direct the implementation with the supervisory assistance of the state level Right to Read staff during Phase I, and with the supervisory assistance of the regional Right to Read directors and the state level Right to Read staff during Phase II, III, and IV.

In December of 1972, invitations will be tendered to eleven of the twenty-two reading directors of Phase I LEA's to begin serving on January 1, 1973, as regional Right to Read directors. They will be located on the basis of one for each Development Region with the exception of Regions Two and Five which shall be combined and Region Eleven in which two individuals will serve.

The board of education will grant a leave of absence to their district reading director if he/she is invited and accepts the offer to become a regional Right to Read director. The leave shall be for the life of the State of Minnesota Right to Read

Program. The local reading director who may be invited to become a regional Right to Read director will continue to maintain close contact with his/her district during the leave period. An acting reading director may be named with the Right to Read program assuming the responsibility of developing reading competence within that person during the period of January through May of 1973. The eleven regional Right to Read directors will then assume the role of providing direct technical assistance to remaining local education agencies.

In November of 1972, all of Minnesota's school districts, parochial school units, and non-public and non-parochial school units who made application for Phase I participation but were not chosen as a Phase I LEA will be contacted and asked to confirm their desire to receive Phase II consideration. In addition, all local education agencies not seeking Phase I involvement will be invited to apply for Phase II participation.

From among the LEA's who confirm their prior application or who make their initial application, 220 local education agencies will be selected on the basis of twenty LEA's per each of the eleven Development Regions with the exception of Regions Two and Five which shall be combined and Region Eleven in which forty shall be selected. Priority will be given to those local education agencies who requested Phase I participation, but who were not selected.

This process will be repeated in November of 1973 and in November of 1974 in order that an additional 220 local education agencies may be selected according to the same criteria for Phase III and Phase IV, respectively.

Mention must also be made of the fact that the conclusion of a calendar phase does not signal the end of the participating local education agency's involvement with Right to Read. All Phase I participants will continue to be served during Phase II, III, and IV. All Phase II direct participants will continue to be served during Phase III and IV. Phase III direct participants will receive service Phase IV. The proposed conclusion of the State Right to Read Program on December 31, 1975, will mean that Phase IV direct participants as well as the Phase I, II, and III school units must look to the Division of Instruction in the State Department of Education for the technical assistance that may continue to be needed as further refinement of the established reading programs is sought.

The program which is to be conducted by the state level Right to Read staff for the local reading directors of the twenty-two Phase I schools will be comparable in design to that program conducted by the eleven regional Right to Read directors as they each work during each of Phases II, III, and IV with a group of

twenty local reading directors from the local education agencies located within their regional boundaries. The program for each of the four phases will be thirty work days in length with the Phase I program concentrated in the months of May, June, and July, while the Phase II, III, and IV instructional programs will be conducted during the months of January, February, March, April, and May. On the basis of eight hours per day, the preparatory program for local reading directors will be 240 hours in length.

WHAT EVERY TEACHER SHOULD KNOW ABOUT DYSLEXIA

By PAUL A ROME and JEAN OSMAN
Directors, Rochester Remedial Reading Center

By conservative estimates, some ten per cent of students have difficulty with the acquisition of written language skills. This difficulty ranges from minor problems with spelling and composition to the major ones found in the almost word blind student. That student is so handicapped by his disability that without special instructional methods he will never be able to decode and encode the English language.

The existence of this disability has been recognized and documented with increasing frequency during the past decade, but the problem was originally identified as early as the 1890's when it was referred to as Congenital Word Blindness. The term Developmental Dyslexia is now used by the medical profession to describe the handicap. The term Dyslexia--difficulty with words--comes from the Greek roots dys and lex, and has been used by pioneers in the field as early as the latter part of the last century.

In 1968 the Research Group on Developmental Dyslexia of the World Federation of Neurology, which comprises an international body of experts--neurological, paediatric, psychological, pedagogic--met and drew up two definitions which they recommended for general acceptance. These were as follows:

Specific Developmental Dyslexia: A disorder manifested by difficulty in learning to read despite conventional instruction, adequate intelligence, and socio-cultural opportunity. It is dependent upon fundamental cognitive disabilities which are frequently of constitutional origin.

Dyslexia: A disorder in children who, despite conventional classroom experience, fail to attain the language skills of reading, writing and spelling commensurate with their intellectual abilities.

To describe this reading disability most educators prefer to use the term Specific Language Disability (SLD) or developmental reading disability. However, a number of other terms have been used, such as perceptual motor handicaps, minimal brain dysfunction or damage, visual perceptual problems, to name the most common ones. This has led to a semantic confusion which has been unfortunate, since the primary victim has been the child. Some students have in their records so many "labels" that their teachers have given up in despair.

Many people have incorrectly assumed that Dyslexia is a type of brain damage. Research indicates that there is no connection between Developmental Dyslexia and brain damage. It has, however, been documented that most cases are familial and hereditary, and approximately four out of every five dyslexic individuals are male.

The one consistent symptom found in all dyslexic students is an insecure visual imagery for words or insecure memory for sequences of written symbols. Reading requires the recognition of symbols in sequence, and the synthesizing of those sequences into meaningful units. Spelling requires the recall of a series of symbols in sequence so as to reproduce them accurately. Decoding and encoding processes naturally deal with the same code system and therefore should be considered as part of the same language continuum. Recognition is an easier process than recall because in reading the necessary cues are present. Recall is the most difficult, for one has to depend completely on one's visual memory or mental image of a word or knowledge of the structure of the language. Thus, spelling is the most sensitive measure of a student's ability to deal with written symbols. If a reading problem exists, then a spelling problem invariably accompanies it. Sometimes the student with a mild Dyslexia can read fluently, or at least adequately, and his only presenting symptom is difficulty with spelling. A teacher wanting to identify the student with an underlying language disability will thus look to the spelling as the best indicator of the problem.

Everyone recognizes the students with serious problems, but often students with less severe problems are overlooked. Those with a mild problem often seem to be careless or sloppy spellers, or uninterested in their work. Only if the teacher is aware of the symptoms of Dyslexia will he or she know that the errors are unintentional and that the student is usually unable to recognize, let alone correct, his misspellings--may even be unable to approximate the spelling of a word closely enough to look it up in a dictionary. As one student said, "They keep telling me to look it up in the dictionary. You have to be able to spell a word to find it!" Another confusing aspect for the teacher is that a student may do well on a weekly spelling test for which he has had time to study, but may misspell the same words the next day or week. The reason for this, of course, is that a student with average or better intelligence may be able to memorize by rote a limited number of words and retain them for a short period of time.

The typical errors found in the reading and spelling of dyslexic students are reversals of letters or sequences of letters, confusions of similar words, and omissions, substitutions and repetitions of words.

Typical reading errors of dyslexic secondary school students might include such confusions as misreading disnifying for defying, event for evident, contract for contrast, floored for florid, habitly for habitually, fanatism for fanaticism, etc.

Samples of misspellings would be afaid for afraid, vistor for visitor, compition for competition, oner for honor, promis for promise, reck for wreck, and pubcation for publication (omissions of letters or syllables); afriad for afraid, secertary for secretary, comfrot for comfort, elcet for elect, abaord for aboard, retier for retire, and rolay for royal (transpositions of letter sequences); districk for district, restrane for restrain, professer for professor, occupents for occupants, triful for trifle, aquantence for acquaintance, polititian for politician, their for there, and too for to (substitutions).

All of these types of errors in both reading and spelling serve to demonstrate the inadequacy of the students' recognition and recall of words. In composition work these students exhibit difficulties with punctuation and syntax. Learning grammar and the parts of speech are also unusually difficult. Their written vocabulary tends to be very immature in comparison to the level of their spoken vocabulary.

Obviously, these students do not appear de novo with their Dyslexia at the doors of Junior or Senior High School English classrooms. They bring with them the usual histories of failures and frustrations, plus the labels that accompany them in their school records -- "lazy," "unmotivated," "uninterested," "immature," "not working up to capacity," "day dreamer," "inattentive," "careless," etc. In the lower grades their patterns of errors would have run to certain types: substitutions, reversals, transpositions, and confusions of letters or sequences of letters. Errors would have included such confusions as misreading or misspelling saw for was, on for no, left for felt, from for form. Also, in earlier grades the actual letters may be reversed or inverted. For example, b as d, p as q, M as W, n as u, ↄ, ʔ, Ƨ, or ƨ. It was surely this type of student who inspired the old adage, "Mind your p's and q's"!!

Except for those who are blind, deaf or paralyzed, everyone has three pathways with which to learn academic skills -- auditory, visual, and kinesthetic-tactile. If one were blind, he would learn through the auditory and kinesthetic pathways. If one were deaf, he would learn through the visual and kinesthetic pathways. If one were both blind and deaf, he could still learn using the remaining pathway. Witness the fact that Helen Keller graduated from college and became a person of reknown. Of course, her superior intelligence, and the equally

brilliant teaching that involved special methods, were the enabling factors.

To understand this complex problem of the learning of written language skills, it is helpful to keep in mind the concept of a continuum for each of these three pathways as expressed in a normal distribution curve. With respect to visual imagery, the continuum ranges from those with photographic memory (medically termed Eidetic Imagery) at one end of the curve, to those at the other end who might rightfully be considered word blind.

With respect to auditory processing (imagery, memory, perception), the continuum ranges from those at the upper end who might be considered to have "tape recorder" minds, to those at th lower end who have great difficulty with the auditory processing of words. This can range from the simpler problems of difficulty in distinguishing between similar short vowel or consonant sounds, through difficulty in following directions, mispronunciation or garbling of words, to the extreme of those who can be considered as word deaf. The latter can, in some instances, be confused with those who are actually deaf.

The continuum for kinesthetic endowment would range from those who have superior coordination to those who are clumsy or grossly uncoordinated (medically termed apraxic).

Except for the limitations imposed by severe retardation, there is no direct relationship between intelligence and an individual's endowment in any of the three learning intake pathways. An individual may be unable to read and spell and yet be extremely intelligent and well coordinated. On the other hand, a superior athlete who can read and spell may still not have the intelligence to successfully compete academically.

The dyslexic student is among the ten per cent found at the lower end of the curve of distribution with respect to his visual imagery or processing. He falls within that range since he cannot recognize, recall or reproduce words adequately. If he also falls within the lower range of the auditory processing curve, his difficulties will be compounded. Those with deficits in both the visual and the auditory areas constitute the group which exhibits the most severe problems. Those with poor kinesthetic ability are not handicapped academically if their visual and auditory processing are unimpaired.

If the nature of the underlying causes of Dyslexia is accepted and understood, then the teaching techniques become obvious. It would logically follow that all pathways of learning (auditory, visual, kinesthetic-tactile) must be involved in the program of training. Experience has shown that the coordinated use of the three pathways simultaneously proves to

be most effective in developing more reliable visual recognition. The approach to teaching the mechanics of the language must be a highly-structured phonetic one. The student must be taught sound-symbol relationships from simple consonant and vowel sounds, through digraphs, diphthongs and other phonograms. He must also be taught root words and affixes. At the same time he must be taught the rules and patterns governing all of them.

By sounding aloud as he writes on paper or the blackboard, the student will be provided with simultaneous multisensory reinforcement. His hand will be producing the sound that his mouth is forming, his voice is saying, his ears are hearing, and his eyes are seeing. This, then, provides "the coordinated use of the three pathways simultaneously."

The sounds and language units must be practiced until they become part of his automatic response to sound-symbol relationships. Training in the blending of units must be emphasized from the very beginning. In order to impart this information to a student, a teacher must have a complete knowledge of the structure of the English language.

Because the recognition of Dyslexia has come so relatively recently to the attention of those in education, one finds students at all grade levels being identified for the first time. It is never too late to provide any student with good remedial help. The earlier the problem is recognized and the earlier the multisensory techniques are employed, the easier it is to bring language skills up to the level commensurate with the student's potential. Obviously the student with more severe problems will require a longer period of language therapy than a student with less severe problems. Those with difficulty with auditory processing will need more time, more repetition, and more intensive drillwork.

We have known Junior High and High School students with mild problems who, with proper training, have learned the necessary skills in periods ranging from three to six months. On the other hand, we have known students with tremendously severe problems who, even though identified early, have needed continuing help throughout all of their school years. Other factors in determining the length of time necessary for remediation are the frequency of the lessons (ideally five times a week), the number of students working together, the intelligence of the child, and the quality of the training the teacher has had and his or her competency as a language therapist. To illustrate, let us review two case histories.

When George's mother brought him to the Rochester Remedial Reading Center, he was fourteen years old and in the eighth grade. George remembered having great difficulty in school

from third grade on, though "math was pretty good." He had been in remedial reading classes ever since fourth grade. Most of these classes had met five days a week for forty-five minutes with five or six students working together -- yet on nationally standardized reading and spelling tests George was only scoring at the late second or third grade level. The school psychologist found George's I.Q. scores on the WISC to range from slightly below average on the Verbal subtests to average on the performance subtests. With that level of intelligence, George might have been expected to have learned decoding and encoding skills to at least the late seventh grade level. But George's skills were three and a half to four and a half years below that expectation. Careful analysis of the tests revealed that he knew many phonic elements in isolation but had never learned to apply what he knew. He was still confusing when and what, come and go, tall and tall, apple and maple, s and ch, sh and ch, ch and ck, to name only a few. The amazing part of George's academic struggle was the fact that he had not completely given up. It was obvious that George had a Specific Language Disability (Dyslexia).

George worked with a skilled language therapist for an hour twice a week for one year. He was provided with the tools to learn to deal with language, using multisensory techniques. At the time of the retest, his skills had reached fifth to sixth grade level. Continuing his special lessons once a week until the end of tenth grade, he reached mid-eighth grade in his reading skills. He read very slowly and carefully, but he was reading! In spelling he had achieved late sixth grade level skills. Though George was not pleased about having to take special training he worked well and was cooperative. When he finally asked to "try it on his own," no one could decide who was most pleased, his parents, the tutor, or George.

George graduated from High School, completing his senior year successfully without further help. He was far from the top of his class, but he legitimately earned the right to his diploma.

Chuck's overall story is similar, but the details are different. He arrived at the Rochester Remedial Reading Center at the end of his ninth grade year, referred by a physician following a thorough medical examination. He was found to be physically normal in all respects.

Chuck's I.Q. scores on the WISC indicated that he had superior ability, testing at the 93rd percentile of the population. With that potential, he should have found reading, writing, and arithmetic very easy. This, however, was not the case. Though Chuck himself felt he had maintained the same effort throughout the school year, in the last quarter he had received an F in English, while at the same time getting a B in math. His parents

reported that he was becoming increasingly discouraged and beginning to search for ways to avoid doing school work. He was also refusing to bring work home that was not completed at school.

Much of the reason for Chuck's increasing discouragement could be understood after his scores on the nationally standardized reading and spelling tests were computed and the errors noted. Chuck was very pleasant and cooperative during the testing period and the results were considered a reliable measurement. He scored grade 4.9 on the Grays Oral Paragraphs. On the Wide Range Achievement Test he scored grade 7.8. On the two spelling tests, one sentence dictation and one single word dictation, Chuck scored grade 4.9 and grade 4.5, respectively. Along with the realization of the level of his skills came the amazement that he had been able to achieve as well as he had in school. He had undoubtedly been able to compensate by using his high intelligence--but at what price to his self concept?

A check of Chuck's knowledge of phonics showed that he knew the sounds for the consonants and a few of the two and three letter phonograms. He knew only one short vowel sound. Reading errors included misreading blind as blend, tack as track, is as was, exalting as relaxing, universally as universable. He transposed words within phrases and confused many of the smaller words, the-a, in-is, do-can, the-its, etc. Chuck's spelling errors further documented his unusual difficulty in recalling and reproducing accurate spelling patterns; he wrote catch as chock, clothing as choling, began as begain, afraid as afriad, comfort as comfret, retire as retier, pleasure as pleashor, name as nane, church as cherch, health as heath, different as diffent, foreign as fornen, valuable as vallable, unusual as unushay.

On the silent vocabulary test, a multiple choice test, when he was not penalized for mispronunciations or word confusions, Chuck could score at tenth grade.

Chuck's visual imagery or memory for written symbols was obviously weak. It was found through testing that his auditory perception was also weak. He was unable to remember and repeat accurately six digit sequences or four-syllable nonsense words.

Chuck and his parents were extremely grateful for an insight into Chuck's learning problems, and delighted to know that there was an effective educational solution. Chuck has been working with a language therapist who uses multisensory teaching techniques (the Orton-Gillingham approach) for three months. He is enthusiastic and cooperative, even to the point of giving up some special summer plans because he did not want to miss a single tutoring session.

Chuck's story has just begun. The outcome is predictable. He has started his tenth grade year with vigor and enthusiasm. His tutor reports that he has learned a great deal about our language this summer. Given time to reason and make choices in both his reading and spelling, he can work with noticeably increased accuracy. His plans for college and architectural school are now within the promise of his future.

Most children in remedial reading classes are dyslexic. Drs. Silver and Hagin, who have contributed much to research on this problem, have this to say: "If a child is seriously retarded in reading and has normal intelligence, chances are about nine in ten that he has a Specific Language Disability." Thus, remedial reading teachers actually have been faced for years with the problem of handling and teaching dyslexic students. Conventional remedial reading programs have been a repetition of, and a slower and more intensified version of, the conventional classroom teaching procedures. The rationale for this was the hope that these procedures employed in a smaller group situation would provide the solution. Time has proved that this is not the case. We are now beginning to see that teaching procedures for these dyslexic children are changing. The very severe problems are beginning to be dealt with by the recent specialized training provided by the graduate level programs in Special Learning Disabilities. Classroom teachers are becoming increasingly aware of Dyslexia and of the essential part they must play in understanding, helping and teaching the dyslexic student. Until formal training is obtained, all classroom teachers and particularly English teachers must know that the child with a Specific Language Disability is capable of learning to function to the level of his potential, but must be taught with his particular learning needs clearly in mind.

In the past, severely dyslexic students were often placed in classes for the retarded. With increased awareness of the problem, this happens less frequently. In Minnesota the SLBP (Special Learning and Behavior Problems) branch of the State Department of Education is responsible for programs for the learning disabled and for those with behavior problems. Those in administrative positions must be extremely careful not to confuse these two groups, since the required teaching approaches differ. There are students with language disabilities who have developed behavioral problems as a result of their frustrations and failures in the academic situation. The incorrect assumption has often been made that the emotional problem is the causative factor, when in reality the obverse is almost always true. In these cases the child not only needs an intensive language therapy program, but also needs counseling help in order to resolve his personality problems. An incorrect placement can have disastrous results for the child.

Since most SLD training programs have begun by concentrating on the elementary school child, the junior high and high school English teacher is often left with the task of dealing with the older students with a language problem. These students either have not been identified as dyslexic, or else have not been placed in adequate training programs. However, there is no question that even without training in the special methods, the teacher can be of help. The following can serve as suggested guidelines:

1. Read further concerning the problem. Two excellent books are Reading Disability: Developmental Dyslexia, by Lloyd Thompson, M.D.; and The Dyslexic Child (2nd edition) by Macdonald Critchley, M.D., both available from the Charles C. Thomas Publishing Company, Springfield, Illinois.
2. With the background knowledge gained from your reading, discuss the problem with the student. Be certain to reassure him that he is not "dumb" and not unique. Also, listen to him, for he is the best source of information that you have concerning what is easy for him and what is difficult. He can be very helpful in working out curriculum adjustments which will allow him to function adequately in the classroom.
3. Share your understanding of the problem with the others who are involved with the student.
4. Grade compositions on content and not on spelling and punctuation. However, point out the spelling and punctuation errors, and have the student work on correcting them for practice. Note the pattern of spelling errors. This will guide you as to which sound-symbol relationships and rules need further drillwork. Emphasize to the student the importance of expressing ideas freely on paper without allowing the spelling difficulties to interfere with the natural flow of words -- those which he would use in discussing a subject.
5. Those with a severe Dyslexia should be allowed to tape their compositions, and gradually be helped and encouraged to transfer this into writing.
6. Most reading assignments can be taped and made available to those who have difficulty in covering the material. For the majority of students, following along on the printed page as they listen to the tape is helpful. For some students, the coordination of listening and trying to follow along proves confusing. Each student must decide for himself which procedure provides maximum help.
7. If taping facilities are not available, shorter reading assignments should be considered.
8. Examinations should be given orally to those with severe disabilities. Students with less severe problems need extra time to complete their written tests.

9. Teach the structure of the English language, beginning with basic phonics if they are not in the student's repertoire. With the older student progress to affixes and roots. For the more intelligent students, knowing the meanings of these units is extremely helpful. The basic phonic units, as well as the affixes and roots, should be learned by reading them and writing them in isolation, and then practicing them in words. Though these language elements may have been previously introduced, the student with Dyslexia needs much repetition and practice in order to retain them securely.
10. Review syllable division rules one at a time, making sure that the student can accurately apply one rule before proceeding to the next.
11. Encourage the student to sound aloud, using his "tools" whenever he is having difficulty decoding or encoding the word.
12. Encourage the student to follow along with his finger as he reads the line of print. For some, a card placed directly below the line provides enough help. Some teachers have objected to this type of aid, but for the dyslexic student, who usually has difficulty keeping his place among the mass of written symbols on the printed page, this is very helpful.
13. Consider expanding your use of classroom discussion of reading assignments. This allows the student with a Specific Language Disability to learn by hearing what other students have gained from their reading. This also allows him to participate and contribute ideas without having to write them down. Some students will have difficulty organizing and expressing ideas before a group. This is particularly true of those with auditory processing problems. Small group discussions may be more effective for them.
14. Help the student to organize the material to be learned, and to anticipate the important points in assignments, by providing a study outline before he begins the work.
15. If you suspect a student has auditory processing problems in addition to difficulty with visual imagery:
    a. give verbal directions slowly;
    b. repeat these directions as often as necessary;
    c. ask the student to repeat your directions to be certain he has understood what is required of him;
    d. limit the number of directions given at one time - for some students one or two directions are all they can handle;
    e. write homework assignments on the board <u>then</u> ask the students to write them down in an assignment notebook to serve as their reminder.
16. Remember that repetition and review are essential for the dyslexic student. He needs to be presented with

new materials in small increments, with much opportunity for practice at every step along the way. One cannot predict the numbers of exposures necessary for the student to retain the information. This varies from student to student, depending upon the severity of the disability.

This poignant quote from an article written by Careth Ellingson and published in 1963 in the Saturday Review of Literature still expresses the plight of dyslexic students in most of our schools today:

> "It would be difficult, if not impossible, to find any other disability affecting an estimated 6 million children in the United States today, on which so much research has been done, so many thousands of articles written and yet concerning which so very little information has reached the average teacher or pediatrician, to say nothing of parents and public. These children are as handicapped by the ignorance surrounding their problems, as they are by the problem itself."

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Jean Osman, currently president of the Upper Midwest Branch of the Orton Society, is co-author with Mrs. Rome of *The Language Tool Kit* (Educators Publishing Service, Cambridge).

THE HIDDEN HANDICAP IN THE HIGH SCHOOL CLASSROOM

By C. WILSON ANDERSON, JR.
Robbinsdale High School, Minneapolis

Even though the door was closed, the words were as plain as they could be. "I don't give a damn, I'm not going to let that old bitch keep me from graduating. It wasn't my idea to take that class anyway. I should have stayed in basic English, except for that smart-ass counselor who keeps telling me I'm too smart for the dummy class."

It was not the kind of situation that one enjoys walking into the middle of, but I had been called out of class and asked to come to the office. The student was a senior who had a WISC verbal IQ of 96 and a performance score of 123. He was no discipline problem, but recently had changed from a passive I'll-sit-in-the-back-of-the-room-and-won't-rock-the-boat attitude. He was irritable and he seemed to be developing a large chip on his shoulder. His English grades were "D's" and his social studies grades were mostly "D's" with a few "C's". Industrial Arts, math, and work experience grades were "B's" and a few "C's".

It seems that he had not turned in any written work, not participated in class discussion, and that day he had refused to do oral reading. When the teacher reminded him of his past performance in class work and suggested that he reconsider his position of refusing to read, and added that she would have no alternative but to flunk him, she received an outburst that she hadn't ever encountered in her six years of teaching. She directed him to the office so that they could discuss it later. On his way out the door he muttered, "Anything to get out of this ___ing class."

The principal, the counselor, the work coordinator, the student, and I sat down to discuss the situation that had brought about such a high level conference. In a very quiet tone we began to put together pieces and unravel contradictions, and finally the question was asked, "Can you read?"

"Yeah," he replied, "I'm not that dumb."

"Can you put ideas on paper?"

"When I want to."

"Are you a good speller?"

"No."

"When you are in class do you understand what the discussion is all about?"

"Yes, most of the time."

"Could you do a better job of telling the teacher about the reports than writing about them?"

"Sure."

"Did you know that between 8% and 10% of the students in this school who have normal intelligence cannot read, write, and spell on a level that their intelligence says they can?"

"No."

"Mike, I'd like to spend forty minutes of your time looking closely at your reading, writing, and spelling. Then, when we are done, I will go back over these tests with you and let you know what I think about them and get your opinion before we do anything more about Shakespeare or your outburst."

"Are you a shrink?"

"No, just an English teacher, but we'll talk about that tomorrow, 3rd hour, in the guidance office."

My part of the conference was done. Mike went home for the rest of the day and he was willing to see me the next morning.

Mike read at the middle fourth grade level. He possessed virtually no word attack skills or even a good sight vocabulary. He did not know a "b" from a "d". His oral vocabulary was at the 10th grade level, but when he had read the test, his vocabulary was at the 5th grade level. His sentences were short. He only wrote words that he knew that he could spell. Gradually, as we were going over the tests, he began to unfold his ways of keeping his poor written language skills a secret. He listened in class. He did not contribute to discussion so that if he was wrong it wouldn't come back at him. He would rather be called lazy than stupid. He used his girl-friend to help him rewrite his brother's and friends' reports. He avoided all confrontations and hoped that when it came to grading time, the teacher would give him the benefit of the doubt.....that is, until she came along and unilaterally decided that she was going to teach him something!

"Funny thing," he said, "She is the only one who pushed me and tried to get close to me."

Seven and a half months wasn't an awful lot of time to make up for ten years of school failure and frustration, but we got to work.

Since Mike understood what was going on in his social studies class, but was not able to read adequately the tests,

or answer short answer or an occasional essay question, the social studies teacher readily agreed to letting me read the tests to him. In a very short time it became obvious to the social studies teacher that up to this time Mike's grades were based upon his reading ability, not his knowledge of subject matter. All that was done, then, was to ignore his inability to read, write and spell as a criterion for a grade. Short answer and essay questions were easily handled. I wrote down what Mike said. He ended up with a final grade of "B".

As far as reading, writing, and spelling were concerned, Mike began to learn and learned very rapidly through a multi-sensory approach based upon the principles of Dr. Samuel T. Orton and Miss Anna Gillingham. For the first time since fourth grade, Mike began to feel that he was learning again. Many things began to happen. Firsthis attitude about himself and the twelve others in the same SLD English Class began to change. Then his classroom behavior changed and he took part in discussions. Then his reading began to improve and so did his writing. His parents reported that he read the newspaper and left them notes. He had done neither of these before. Last of all, his spelling improved, not a great deal, but it improved.

How may Mikes are hidden away in our English classes? How many Mikes are so fearful of being discovered that they are willing to be kicked out of school instead? How many Mikes are convinced that because they can't read, write, or spell, they are stupid? How many times do we try to get close to a student and get kicked in the teeth? How many of us protect ourselves by teaching the curriculum and not the student? How many of us feel genuinely frustrated when we have students who, despite good teaching, have not learned the basic written language skills? How many of us retreat into the comfort of excusing ourselves for not teaching him something because it was supposed to have been taught before he ever reached our class?

Traditional remedial reading methods will not help this type of youngster. He had had all of the traditional instruction that the school system could offer, including tutoring, but it did not help him. Mike is one of the many students with the hidden handicap -- a serious language disability -- that needs the best that the whole English Department can offer. It is not just his reading, but his writing and spelling that need to be remediated.

Remediation would be easier if it had started for him in elementary school, but it still can be done at a later stage through the proper application of systematic language instruction through a multi-sensory approach. This can be done in the less expensive group setting, rather than the one-to-one tutoring.

For those who like happy endings, Mike completed two years of junior college and is now employed as a psychiatric aide in a Wisconsin mental hospital. He still is a bad speller, but his wife proof-reads his reports. He is now glad that his Shakespeare teacher pushed him into the proverbial corner. Mike also said,"If my kids have the same reading problems I did, I'm gonna tear the place down until the school does something about it. I'm not going to let my children go through the same hell that I went through."

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"A WOMAN'S PLACE": WHAT'S COOKING IN JUNIOR HIGH SCHOOL ENGLISH ANTHOLOGIES

By RUTH LYSNE, Faribault Junior High School, and MARGO WARNER

Allan Toffler, speaking at one of the luncheon meetings of the National Council of Teachers of English convention in Las Vegas last fall, foresaw the role of education and, specifically, English education, as being one of preparing students to live in a society that is diverse not only in the services it produces, but also in the cultures that compose the society. One of the purposes of the literature program of any English curriculum will be to present literature from which students can derive a good self-image. Also, students from dominant cultural groups should be able to use literature to understand the values and life styles of diverse cultural groups. Already, efforts are being made to include the literature from the Black, Indian, Chicano, and Spanish-American cultural groups, and it is generally agreed that continued efforts to add good literature springing from the experiences of these groups and the individuals within them should be made.

The authors of this article feel, however, that so far little attention is being paid to the portrayal of women in the secondary literature programs of schools; no concerted effort is being made to bring in realistic and unbiased literature that contains individualized portraits of the female, as is being done for individuals in other counter-cultural groups. Literature that contains stereotyped, cliched, unreal, and prejudiced protrayals of Blacks, Indians, Chicanos, and Spanish-American individuals or groups is either being discarded altogether, or else used by sensitized teachers to reveal the stereotypes it contains. Unfortunately, this is rarely being done with literature which demeans and delimits the individuality of women.

How do we remedy this situation? It would seem that one of the first constructive steps would be to raise some questions concerning the portrayal of women in the books that we are using, either as basic or supplemental texts in our curriculum. It is toward this end that this article was written. Realizing the tremendous task involved in analyzing the image of women in all of the standard anthologies used in secondard English programs, the authors decided to limit their research to selected anthologies often used in the eighth and ninth grade English curricula. Many of the anthologies that were selected for appraisal come from major publishing houses, such as Scott Foresman, Ginn and Company, and Harcourt Brace and Singer (Random House). Relatively new texts, such as McDougal, Littell's Man (2 and 3), and Harcourt Brace's Uses of the Imagination series (those in the series which are completed) were reviewed because many of the other anthologies currently being used tended to have copyrights more than six years old. Would the newer texts include more women

writers, fewer biased portrayals? Eighth and ninth grade anthologies were chosen because of the importance of attitude formation about women and their roles and characteristics during these formative years in an adolescent's life. At this age, girls need literature which will help them form strong and positive self-images, and boys need unbiased presentations of the female to which they can relate. Seventh grade anthologies were not used in our study, partly because of the tendency of many schools to use an English-social studies or other core approach at this level, partly because of the popularization of a highly individualized approach to instruction at this age. Either approach, if included in this study, would have made it too complex to be helpful.

Approximately twenty anthologies were surveyed, all of which are included in the chart accompanying the article. Although an effort was made to include work from the major publishing houses, the study cannot be taken as comprehensive, for the texts chosen were those known to be currently in use in Minnesota, and those which could be easily located.

The main hope of the authors is that readers, through the examination of both the article and chart, will become sensitized to the existence of stereotypes of women in books they may currently be using. Teachers could also profit from examining any additional anthologies (not mentioned here) in order that stereotyped or biased portrayals of women in these books, too, might be rejected as unethical and harmful, to both females and males. This rejection could be accomplished effectively through class discussion, in which students could be shown that such stereotyped portrayals of women do indeed tell "half-truths" or no truth about either the persons they know, or the person they are. On the other hand, it might be hoped that texts which do contain such stereotypes could be dropped from use, and that "counter-culture" texts be adopted in their place--texts which present all human beings, whether Black, White, or Mongolian, male or female, as full and complex human beings.

The table reporting the results of this survey summarizes the findings of the authors concerning the various categories from which the selections in the anthologies may be viewed. These categories and their sub-divisions are:

(1) The Title of the textbook, its publisher and copyright date;

(2) The sex of the Author, whether M (male) or F (female)--how many of each sex are represented in the text;

(3) The Quantity of the female characterizations:
(a) None: no female character present in story
(b) Just Mentioned: female character(s) mentioned briefly, or mentioned only in "passing";

(4) The Quality of the female characterizations:
(a) Stereotyped by role: female characters portrayed primarily in terms of the role they fulfill in relation to the male characters.
(1) Wife-daughter-sister figure: dependent on male figure for identity.
(2) Mother or mother-figure: important only insofar as she forms male self-concept and identity.
(3) Sex-love object: woman portrayed positively or negatively as object of male interest, defined as male property, or rejected because of negative physical appeal.
(b) Stereotyped by trait: female character(s) portrayed primarily in terms of personal behavior that reflects supposedly normal variations of the female character.
(1) aggressive/demanding: frustration at role limitations results in manipulative and querulous behavior by female.
(2) Passive/submissive: fear of male rejection results in inactivity and inaction.
(c) Individualized: female treated as complex and three-dimensional human within and without traditional roles.

All selections included in the anthologies, except for major novels and poetry (which were surveyed only by the sex of the authors) were included in the survey. Also omitted from most of the classifictions on the chart were selections in which human characterization of either sex did not occur, such as essays on the natural or scientific world. In such cases, only the author's sex, in category (2), "The sex of the Author," was noted. Each selection was treated as a separate unit, even if one author appeared (via different selections) several times in the same anthology.

Although the table is largely self-explanatory, it will be helpful to cite a few examples from stories included on the chart, in order to show how that selection was analyzed and found to belong in certain categories.

It is not difficult to find stories which fall into the "Just Mentioned" category: included in this specification, wherein a woman is often just referred to in passing, and does not participate in any of the action itself or even figure as a significant character, are many stories of the western, sports, and war genre. Hamlin Garlin's story, "The River's Warning," (Adventures For Today, 2nd and 3rd editions) is an example of this classification. For instance, the man who narrates the story says, "I heard the others tell of a great many wonderful things over there--and they said there were white women and children also." Or, in another place, the narrator says, indig-

nantly, "You call me a woman! Who of you can bring down bigger buffalo bulls? It is time for you to be silent." These are the only references to women, or woman, in the story, and would thus be considered examples of our "just mentioned" category. In the same way, in a story entitled "The Miracle of Scio," (Adventures For Today, 2nd and 3rd editions) women are again present only in a mute, referential way as, for example, when the reader is told that "...meanwhile the church ladies in the counties around Scio had organized brigades to work around the clock preparing food for the workers at Scio." This is the only allusion to women in the entire story.

Illustrative of the kind of role-trait stereotyping that occurs when a female figure is briefly portrayed is the woman steward of the ship in the play, A Shipment of Mute Fate. This play appears in Scott Foreman's Vanguard, as well as in Adventures For Today (both editions), and is a play often read in junior high school. The woman, a mother-figure to the young man who boards with a malevolent snake he is taking back to civilization, serves primarily to plausibly introduce the means for the destruction of the snake, which escapes aboard ship. The means is a pregnant cat, who kills to save her newborn young. The cat's presence is accepted by the audience at the climax of the play because the mother-figure, sympathetic to the essence of femaleness, reproduction, has stashed the cat aboard ship. Without the stereotype providing credibility for this plot device, the play could not operate.

In Harcourt Brace's Adventures in Reading, Laureate edition, Jesse Stuart's story, "As Ye Sow, So Shall Ye Reap," characterizes briefly the daughter of the owner of the strawberry patch. She is described in terms of her sexual attractiveness alone: "She was so pretty, she hurt my eyes." Jesse Stuart is one of the most constantly chauvinistic writers we found in our survey. Unfortuantely, his selections constantly showed up in the anthologies we reviewed.

In Scopes' Maturity: Growing Up Strong, "A Matter of Pride" dealt with a boy wearing a relative's clothing to an important function so as to avoid hurting the relative's feelings, and a female classmate of his who is portrayed as exemplary in her attempt to make him feel at ease and to draw him into the social group. She is fulfilling the traditional female function of being supportive and unifying the social structure. These brief examples show how when female characters are briefly drawn, they generally place the female in a traditional role or behavior pattern that seems sufficient for the desensitized or sexist reader. Because they fit traditional stereotypes, their flatness is accepted as real.

When females are given more extensive portrayals, it is often primarily by the role that they fill in relationship to men that

they are characterized. These roles would include that of the wife, the mother, the daughter, the the love-sex object. A particularly destructive stereotype of a mother or mother-figure occurs frequently in these anotologies. This portrayal of a mother is defined by almost cruel or indifferent behavior towards a male child. Howard Fast's "Spoil the Child" in Focus portrays a pregnant mother about to give birth on the prairie. She is pictured as a nagging shrill who is often cruel to her adolescent son, the narrator, and who favors her daughter. If the teacher is not sensitized to female stereotypes, it is doubtful the young reader will see for her- or himself the reasons for her behavior. Her husband, uprooted by the Civil War, moves the family continuously from one place to another, and the woman is torn between her love for her husband and the disastrous consequences of his restlessness. Leaving his family without adequate water to hunt for game, he is killed by Indians. The mother gives birth after the son rises to the occasion and kills the Indians attacking the wagon. Much is made of his maturing experience, little of his "pampered" sister's, as she alone aides the birth. The teacher must also point out the reason for the mother's differing treatment of her children--her fear that her son will ape his father's irresponsible behavior, and her protectiveness of her daughter, whom she knows may be bound by her sex into the same kind of a hopeless situation some day. The author glorifies the father's irresponsible behavior at the story's conclusion, when the boy insists that the family follow his dream West, and the mother and daughter humbly accept the new male leadership.

The same type of rejection, as felt by the male child, is often apparent in these stories. In Scope's "Winning and Losing," and "Dino," we see mothers portrayed who are indifferent toward their sons. The father's tragic emphasis on the boy's athletic career in "Winning and Losing," is compounded by the mother's indifference to the son's feelings of conflict (resulting from the pressures he is made to feel). No indication of a mother's powerlessness to control such a father-son relationship in a male-dominated society was given. In "Dino," both mother and father are indifferent to a son whom they never bother to visit during his stay in reform school.

The other predominant mother-figure stereotype was the characterization of the supportive, love-giving mother. In her eagerness to fulfill her role, she was often portrayed, unknowingly, as rather stupid--but loving. Out of Control, a T.V. play in Vanguard, presents a mother who has cajoled the father into permissiveness with an adolescent son. When their garage is bombed by a rival teenage gang, she dutifully hurries into the kitchen to make hot chocolate for her son, who has narrowly escaped serious injury. So much for soothing "mother's milk"! When the parents discover the existence of a gang in their suburb to which their son belongs, the father calls a meeting of all

the other fathers in order to gain control of the situation. No mothers are consulted or even invited to attend the meeting. Another selection, from My Friend Flicka, portrays Nell as deriving her principal satisfaction from her supportive role to her husband and two sons. This selection, by a woman, does fortunately at least protray Nell as a woman of compassion and intelligence, even though these qualities are displayed while she is performing her supportive functions.

Wife-daughter-sister stereotypes show the same versions of characterizations as mother-figures, but, as a whole, because of the maturity of the male figure with whom they are identified, wife-daughter-sister figures tend to be more dependent on male figures for their identities. One of the popular stories for this age level is entitled "Rookie Cop," and is a kind of episodic, semi-literate version of T.V.'s "Adam-12." The veteran policeman and his rookie protege are called to break up a domestic quarrel between a husband and wife, and the wife acts in near-perfect accordance with her stereotype. She is described negatively as " a shapeless, sagging thing, and her mousy hair had come out of its bun in back...she had a bright red mark high on one cheekbone" (from her husband's blow). The woman, initially demanding that the policemen arrest her drunken husband, becomes the stereotyped, devoted wife when she realizes she will have to appear in court as a witness against her husband. "Me? My own husband? What do you think you coppers are for? I gotta arrest my own man?" She flops down on her knees next to her husband's slack body, and says, with a trace of affection, "you big bum." As the policemen file disgustedly out of the house, one remarks, "Women are funny." This story is not an uncommon example of "having it both ways"-- a woman is ridiculed because she fulfills the stereotype of the devoted, never-failing wife, yet this seems to be what men either expect or desire of her. It is also important to note how the role--that of the stereotyped wife--is also crossed with the stereotyped traits of being passive and submissive and a sex-object, to boot (though a negative one, if one is to judge from the physical description given of her). The image of the woman in this story calls to mind cliched treatments of women in country-western songs, of the "He's a heel, but I love him any way" type. For instance, a very popular country hit of a few years ago was sung by Tammy Wynette, and entitled "Stand By Your Man." It was later used as one of the main motifs in a movie called "Seven Easy Pieces," in which the protagonist, (a male of course) pursues his identity while seducing and abandoning various females along the way.

We find another stereotyped woman in "Rookie Cop." Again, as with the other woman, this one is described negatively, as "the dame," and as being "too old and scrawny for that much paint ...her thin, purplish-tipped fingers kept clawing at the grimy lace top of her wrapper, pushing it up in a kind of caricature of modesty." This woman, Mrs. Lemmon (was there a negative pun in-

tended here?) had lost a son in Korea and, fifteen years ago, "wasn't a bad-looking woman...She had a husband, then, and a kid. People go to seed...you can't do much." Formerly a loved one, she now seeks solace from the police. Or, in the policeman's words: "She wanted company, an old hag like that."

In "Panic Button" (In Orbit), a father reflects the stereotyped view of what a daughter is like. He is particularly upset by a boy who returns his daughter late from a date, and is also disturbed about the kind of young men with whom she associates. The father and the young man reach some kind of understanding, because they both agree that the girl is an inert object to be guarded. The girl is merely portrayed as cute, desirable, and submissive. An essay entitled, "Dog Overboard," in Adventures For Readers, finds a father admiring his daughter's clever manipulative behavior of himself and other males. In the play, The Valiant, from Adventures in Reading, a convict about to be executed gallantly protects his sister from learning that he is her brother, thus saving her precious innocence and purity from his corruptive influence. He rediscovers himself in the process of protecting her. Such a characterization belongs, if anywhere, in a medieval romance, not in modern fiction. It is interesting that all of these selections view the woman and her role from the man's point of view. In another play, The Dancers (also from Adventures in Reading), a daughter is viewed from both her own and her mother's position. However, the emphasis placed on development of the girl's self-concept through dating and dances as the means to personal fulfillment is shared by both the girl and her mother. The girl will attain her identity through her relationship to males.

Probably the most destructive kind of role stereotyping for early adolescents to encounter in literature is that of the love-sex object. Girls, when given fiction that features them as a central figure, are continuously exhorted through the examples given to define themselves in terms of their attractiveness to men. Such stories as Jesse Stuart's "Catalogue Girl," in which the heroine recaptures her straying boyfriend by dressing in the latest fashions, are highly destructive to a girl's self-image. She learns in them that in order to feel attractive and confident, she must captivate the male. Stories of this kind are the rule, rather than the exception, and comprise the standard fare given to girls of this age group as "realistic" fiction. Of a like view are stories which present girls who, although strong, independent, and honest, are nevertheless unhappy because they are not acceptable types to males. Such stories often suggest that the female suppress some of these strong traits (considered desirable in men, only) in order to become more feminine, and, consequently, "happy." "Bertie Comes Through" (On Target) is a story in which the "masculine" girl becomes attractive only when she is devastated by a mouse and is rescued by a boy. Apart from the dubious and cliched plot device (the mouse), this story and

others of similar inclination are examples of the most rampant forms of sexism. The more perceptive male in "No Way to Win" (Vanguard) describes this kind of "ideal" girl as willing to exchange her physical charms and popularity for the male's protection and status.

In the selection "Pygmalion," by Frank B. Gilbreth, Jr. and Ernestine Gilbreth Carey, the men of the family devote nearly all of their energy in turning their hapless sister and daughter into a love-sex object. The story is perhaps one of the worst one could encounter in terms of diminishing a girl's humanity by reducing her to the level of object. It should be purged from thoughtful junior high school curricula as rapidly as possible. In much the same manner, in Maureen Daly's story "Sixteen" (Adventures For Today, 2nd and 3rd editions), a young girl is dealt an extremely hurtful realization of rejection as she waits passively for a phone call from a boy who never calls. Why is she rejected? Through no fault of her own, we gather, but probably because she has not acquired, at her tender age, the cunning which will allow her to "catch" a man and keep him. Similarly, in a story entitled "Reflection of Luanne," (Adventures For Today, 2nd edition), the protagonist, a girl, frantically pursues the secret to being the most popular girl in the school, which now appears to be measured, as usual in such stories, by how successfully she garners male attentions. In the end, she loses her boyfriend to a plainer, more "natural" girl (more naturally passive and submissive, that is), and so, we may be tempted to think--good point--be yourself! But if we ask a further question--"To what end?"--we will see that this story is still dealing with women as love-sex objects in the lives of men. Be natural. Why? It will help you to compete more successfully with other women for the admiration of men. Approval is geared once more to who chooses you, if you are a woman, and once again, girls reading such stories may not be blamed for losing the real thread in their own lives, absent in the life of so much of this fiction, of being able to choose to be oneself for oneself, in order to enrich one's own experience in the world.

In any of the role stereotypes, or in characterizations that somehow escape role stereotyping, certain traits supposedly possessed by women either compose the whole character, or at least dominate the character. The traits are either the undesirable one of being aggressive and demanding, or (the less objectionable of the two), of being passive, submissive, and inactive. In discussing role stereotypes, it was impossible not to include mention of these traits, too. However, in many characterizations, the traits of agressive/demanding or submissive/passive seemed to predominate. Jesse Stuart's "Slip-Over Sweater," in Outlooks Through Literature, portrays two girls, one of whom is identified as chiefly demanding, the other as supportive and passive. Clearly, suggests such literature, a girl must be one or the other! The boy in the story is taken in by the popular, pretty

girl, while the other stands by, hurt, but silent. When the boy is rejected by the popular, selfish girl, whom he can no longer satisfy in her demands, the submissive girl sooths his wounded pride, and he realizes what a "gem" he has found. The selfish aggressiveness of the first girl is clearly comdemned, and the kind, supportive actions of the submissive girl, who has quietly accepted her peace, is clearly condoned. A great emphasis is put on portraying the aggressive, demanding woman negatively, with little attention paid to her reasons for behaving this way. This is true in many of the selections. Conversely, great emphasis is put on the rewards of man's attentions, which will be given, ultimately, to the passive and the submissive.

It is usual to find most young girls in the typical romance stories of these anthologies acting in a very submissive way--waiting for that glance or that phone call which will spell instant happiness. Or so, at least, the story seems to say. Thus it is no surprise to find Mrs. Olson in "Rookie Cop," despite her fear of her husband, embracing his drunken knees rather than taking any kind of decisive, constructive action to improve her life with or (perish the thought!) without him. It is no shock, either, to discover the girls in "Sixteen," and "Reflection of Luanne," willing to accept their very passive and submissive roles in relation to the boys who define them. Their fear of rejection becomes so strong that it results in this stereotyped form of inactivity or inaction that we find in their stories.

Likewise, the daughter figure in the play The Jewels of the Shrine (Man: In the Dramatic Mode, 2) is content to be told, "Keep out of this, woman!" And she does. Such responses have reached the point of conditioned reflex in much of this literature.

The other side of the passive/submissive trait stereotyping of women is the agressive/demanding stereotype--the tease, the nag, the hussy, or the "bitch." In another play from the Man 2 series, David and Broccoli, women enter only as maids or, for our example here, as the extremely unattractive, nagging, "bitchy" wife of the headmaster. This woman, through sheer negative energy, is able to henpeck her husband into instant compliance with her every evil wish. The same is true of "Mummy" in Edwin O'Connor's story, "Benjy" (Man: In the Fictional Mode, 2). Benjy has a mother fixation. His "Mummy," a college graduate, is the object of complete vilification in this story of bitter satire, because she has so ruined Benjy's chances to be an independent human being. Obviously, Mr. O'Connor feels the need to deflate "Momism" in the same mysogenic way used by Phillip Wylie in a previous generation, and to such a degree that any woman reading the stoyr is made to either dissociate herself immediately from such a terrible female character as "Mummy," or else feel

some degree of instant guilt, if only because Mr. O'Connor says so, and because "Mummy's" portrait is so venomously drawn.

"Deadly Aim," by Robert Burch (Open Highways, Bk. 8) is the name of another story in which the female is extremely aggressive and demanding. Although she is not depicted as typical, still, it is highly interesting and even alarming to note that such a malicious, misguided character is one of the very few female "protagonists" in this entire anthology. Depicted as typical is the mother in the "Lassie, Come Home," excerpt in Adventures in Reading. She is portrayed as harsh, querulous, and unsympathetic. The explanation given for her actions is that women are this way because they just stay at home and take out their frustrations on others; it is a pre-ordained behavior pattern. The more subtle demands or aggressiveness usually reflects the desire for social advancement or prestige. In "The Indian Swing," (Vanguard), the mother's demands on the son take the form of snobbery, as she asks him to reject a family he genuinely likes because of their low social position. Her whole character is typified in her search for respectability and status. In addition, she often achieves her ends thorugh manipulation of her son and husband, and through responses of others to her subtly agressive demands.

Certainly, a junior high school girl has not many female models to choose from (and those, not especially admirable), in any of the books we considered for this study. It is no wonder editors and teachers say, "Girls will read stories about boys, but boys (and even girls!) get bored with 'girls' stories." When the few stories about girls which most texts contain are of such low quality, and contain so few admirable, interesting, or realistic, three-dimensional female characters, it is no wonder that girls might prefer what are commonly considered "male" stories. Girls are doing what they have done for years, in the absence of any better alternative--they are identifying as much as they can with strong, male characters rather than with the stereotyped and often anemic female characterizations found in junior high school anthology selections. It is not unusual these days fo find girls who complain about the dirth of good stories about or concerning women, just as some boys are beginning to resist identifying with that most typical of juvenile fiction heroes--the athlete.

There are some bright spots in the morass of literature available to the junior high school student. Occasionally, one will find a story which does contain an individualized, complex, female as a character. Such is Mrs. Luella Bates Washington Jones in "Thank You, M'am," by the Black writer, Langston Hughes (Open Highways, Bk. 8, and Man: 3). As she herself says, to a boy whom she has caught stealing, "When I get through with you, you're going to remember Mrs. Luella Bates Washington Jones!" And we do! Her story absolutely glows, surrounded as it is by the pale

fire of stereotyped females from other stories which appear in the same and other anthologies. One cannot help wondering if this may be partly true because the Black woman's influence has always been an important and sustaining force in her family and culture. Black women, because of the tradition in some of the African cultures, and because of their often heading families in our culture, emerge as complex, strong women in the stories in which they appear. "Momma," from Nigger (Scopes' Maturity: Growing Up Strong) and "The Promised Land," (part of the biography of Harriet Tubman) (New Worlds of Literature) are two selections which portray such women.

It is not entirely accidental that the most realistic, complicated, and interesting women, in these and other stories of their type, are presented in stories written by the best writers of their times--writers, both men and women, who also create stimulating male characters, characters who are not themselves victims of the converse male stereotyping, which is also rampant in these texts (athlete, boy scout, devilish mischief-maker, etc.). Isaac Asimov is not primarily concerned with characterization in futuristic stories such as "The Fun They Had," but the female character in this story is at least notable because of what he has not made her (a stereotyped female). "Young Van Schuyler's Greatest Romance," (Adventures For Today, both editions), despite the fact that it was written by the creator of the stereotyped Daisy Mae of "L'il Abner" (Al Capp), is at least notable because its main characters, male and female, are not the standard, cliched ones. The boy has lost a leg (and hence is not an athlete); the girl is overweight (and hence is not a beauty queen). Yet both characters interest us as human beings, perhaps like us, or someone we know, and thus the story brings some comfort, minimal as it may be, to the average reader in the adolescent age group.

One of the best examples of a young, individualized heroine is in the short story, "Trademark," taken from the novel Cress Delaney, which appears in Adventures in Reading. Cress is undergoing the adolescent struggle for identity, but the role she adapts and then discards is one far more universal that that of sex-object. She purposely builds the image of herself as a "nut" or clown, and, when she wishes to be taken seriously as a candidate for editor, she is pushed into the job of joke editor. She decides to be herself, serious and concerned, after this experience. This is a far more relevant and accurate portrayal of a girl's search for an identity than that of girls who assume sex-object roles, as in many of the previously-mentioned selections. In the "Only Way to Win," the boy rejects his socially desirable partner for Jean, an honest girl with great integrity, because she tells hims the truth about himself and she values herself as a person, not as an object to be bartered off to the highest bidder, who is, in this case, the captain of the football team in the most powerful and wealthy school in the area.

Not surprisingly, selections dealing with women in frontier stories often present complex, strong, and courageous women. In "Turkey Raid" from Outlooks in Literature, a young frontier woman leaves her croupy baby, who is in danger of choking, to light the way for lost settlers in a blizzard. Although she only leaves the baby momentarily, she does so because she feels responsibleity for others beside those in her own family circle. Yet her devotion to the child with whom she is alone during a Dakota winter, and her courage in caring for it, shows her to be a woman of great strength and courage within her traditional role as mother. "Grass Fire," in Vanguard, portrays a young girl and an older woman who, through controlling their fear and using their intelligence, survive a grass fire on the prairie.

Two selections that could be used to sensitize both teachers and students to the problem of the stereotyping of women as contrasted to the reality of women's experience are Dorothy Parker's "The Waltz" (Outlooks Through Literature) and Max Brand's "The Thief" (Adventures For Today, both editions). Outwardly, the dialogue of "The Waltz" reflects the attempt to conform to the stereotype, but the inner dialogue examines the agony of trying to live in a world that demands conformity to stereotypes. "The Theif" is an old woman, who is forced to steal food in order to survive. For once, we are treated to a story which contains real human sympathy and compassion, which suggests an understanding and acceptance of human necessity and deviation from the norm, and which does not begin with a set of a priori assumptions about the kind of people we must be in order to be acceptable to others. The woman in the story, though not young, is still made believable and interesting--two features which most of her other fictional counterparts are not. She appears to be an individualized character, and she exists outside of the traditional roles for women.

Mention should be made of the reason for the high proportion of stories in these anthologies which lack female characters of any significance. One reason for this is the "thematic" approach used by many anthology editors. The units are divided into supposed themes of male and female interest, with, as one might expect, "male" themes (and, consequently, units) predominating. Certain topics or themes seem to be considered masculine or feminine, so the stories that comprise various themes tend to be composed of, almost exclusively, either all male or all female characters. Out of eight anthologies using a thematic approach, at least in part, 23 themes seemed to be considered masculine, and only eight, feminine. The masculine thematic sections tended to contain stories about males exclusively, or stories in which females were hardly mentioned. Occasionally, one "token" female selection was included ("I Swam For 21 Hours"). The women's thematic sections tended to use more male characters (since women supposedly are defined in terms of their relationship to males), and males more often appeared as main characters

in stories about supposedly feminine interests. These thematic sections reflected the stereotyped view that male activities and interests are active, intellectual, adventurous, and concerned with the world of things, while female activities are passive, intuitive, and concerned with human relations. Themes that seemed to be bisexual often reflected a "neutral" topic, such as Early America. Following is a list of the types of topics considered to be "masculine" and "feminine" themes, as defined by an analysis of characters in each grouping:

Male:	Science	Individualism
	Biography	Identity
	Sports	Adventure
	Men and Motors	Dreams and Goals
	Courage	Work
Female:	Family	
	Dating Situations	
	Problems of Others	
	Friends	

The implication is that in many thematic approaches, boys are being conditioned to be active, intellectual, inquisitive and striving, whereas girls are being conditioned to be sensitive to others, but not active, intellectual, or striving. This kind of conditioning being done in the English classroom reinforces the stereotypes that may de destructive to the boy or girl who cannot or does not wish to acquire these characteristics, and limits the desire of all students to explore all types of activities and goals.

Two books, new releases that were not organized either by theme, type, or chronology, were not dealt with on the chart because the authors felt that such an analysis was not fitting. These books purposely deal with masculine-feminine stereotypes as a way to approach literary study. Harcourt Brace's Circle of Stories: One and Wish and Nightmare are organized according to the precepts of Northrop Frye in his Anatomy of Criticism. Circle of Stories: One is divided into the 1st story, Romance, and the 2nd story, Tragedy. These, of course, are two of the Mythos, or narrative structures which Frye identified. Both of these structures, in turn, are sub-divided into six phases that concern the relationship between the hero, the environment, and the quest. The first three phases of Tragedy and Romance are similar, but in Romance the movement is upward (comic) and Tragedy, downward. Because of the heavy use of materials from romances, the characters are most often archetypal heroes and, occasionally, heroines. "Beauty and the Beast," and "The Lady of the Lake," certainly provide archetypal women who are beautiful first, kind, sensitive and passive, second, and who are prizes to be possessed by the most worthy hero. In Wish and Nightmare, the role of literature, the imagery of literature, the cyclic sea-

sons of literature (mythos), and the quest of the hero and its outcome are all dealt with. It is enought to say that the student is encouraged to place heroes in the categories of "Gods (myth), God-like heroes (romance), heroes (high mimetic), ordinary people (low mimetic), and such human beings (ironic)"; and to see heroines as "maidens, mothers, or crones." Because of its heavy reliance on heroes (masculine) and its archetypal approach, dictated in great part by traditional and ancient archetypes in western literature, this series almost never portrays women outside of a role.

The Man series, both 2 and 3, although dealt with as much as was possible, presented some special problems. Stories in this series tended to be quite sophisticated, at least when compared to the selections in the older anthologies, and the authors found that persons or characters in the Man texts tended to operate as symbols, thus reducing the number of "personal" characters (and, consequently, stereotyping) that leads to sexism. Still, even such a new series as this has difficulty in portraying women as individuals because so many selections (other than poetry) are written by men. For men, as well as for women, writing about women is a tricky business. Does one write about a woman as one has been told she is, or ought to be, or as she is in one's own experience (complex)? After reading a sampling of the stories in the anthologies we selected for review, some among you may be tempted to say--"But that's how women are--that's how they do behave--and this is what they should be interested in!" But ask any free woman, of any age, and she herself will begin to break the stereotypes which not only sub-literature, but society itself, has in the past created for her. Today's young people--both women and men--deserve a truer and better picture of themselves and the world than most fo the literature they read has been giving them. As teachers and educators, as parents and siblings, as thinking, caring human beings, we must begin to become more aware of how literature reflects us and our world, and of whether it tells the truth, or even paints the ideal, in the same way that we remember it, know it, and cherish it.

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NOTE: The judgments on this chart, because they are based on the interpretation by the authors of complicated materials, are necessarily subjective, and should be understood as such by readers.

THE IMAGE OF WOMEN IN THE JUNIOR HIGH SCHOOL ENGLISH ANTHOLOGY

Title of Anthology	Author		Quantity of Female Characters		Quality of Female Characters					
					Number of Characters Stereotyped by Role			Number of Characters Stereotyped by Trait		Number of Characters Who Are Individualized
	female	male	None	Just Mentioned	wife-daughter-sister	mother	sex-love object	aggressive/ demanding	passive/ submissive	
Adventures For Readers (Harcourt Brace), 1963	16	82	22	12	8	9	4	2	0	4
Adventures For Today (Harcourt Brace), 1962, 2nd edition	20	48	20	5	6	9	11	0	15	5
Adventures For Today (Harcourt Brace), 1968, 3rd edition	11	42	14	7	9	5	9	0	8	5
Adventures In Reading (Harcourt Brace), 1963	22	85	15	10	3	6	2	3	3	4
Focus (Scott Foresman), 1969	7	35	12	9	3	8	2	3	1	4
In Orbit (Scott Foresman), 1966	8	51	32	7	3	7	3	0	4	4
Man:2 (McDougal, Littell), 1971*	19	105	12	6	14	8	5	3	6	4
Man:3 (McDougal, Littell), 1971*	25	112	13	7	8	7	8	5	2	13
Maturity: Growing Up Strong (Scholastic Book Services), 1968	3	6	4	4	0	4	0	0	0	1
New Worlds of Literature (Harcourt Brace), 1966	15	60	21	15	3	6	4	3	1	13
On Target (Scott										

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					wife-daughter-sister	mother	sex-love object	aggressive/demanding	passive/submissive	
Open Highways, Bk. 8 (Scott Foresman), 1967	8	38	13	17	8	3	1	1	6	4
Outlooks Through Literature (Scott Foresman), 1964	4	36	18	6	6	5	5	3	3	8
Prose & Poetry Adventures (Singer), 1963	17	52	12	8	1	9	2	0	0	4
Pursuit of Literature (Singer), 1969	24	56	13	6	3	9	4	1	3	9
Study of Literature (Ginn & Co.), 1964	6	75	20	12	2	2	1	0	0	1
Vanguard (Scott Foresman), 1961	11	36	10	9	6	8	?	2	6	6
Total	224	965	276	147	84	109	66	28	60	93

*Series includes three anthologies, plus Teacher's Manual: expository, poetic, and fictional modes. The volume of poetry was used only for the Author column--numbers of poems written by men and by women were computed.

WOMAN IN FICTION

By JANE McDONNELL
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No one has ever thought of calling a course "Men in Fiction," or of writing a book called "On the Subjection of Men," so when I first thought of offering a seminar in "Women in 19th and 20th Century Fiction," I felt (perhaps self-consciously) that I had to account for it. I realized, of course, that the subject of men in fiction has never been considered a separable subject, largely because men(unless they are misfits or"alienated heroes") can never, even in fictional worlds, be separated from the larger public, political, social and intellectual context within which they are defined. Women, on the other hand, can be. In most literature they have been seen as mothers, mistresses, wives, sexual distractions, victims, and, above all, brides-to-be. In other words, they have been seen simply in their relationship to men, not as part of a larger public world.

But women come to have new roles in the 19th Century novel. No longer are they there just to be raped, or, if they hold out long enough, to be married. They, like children or the "lower social orders," begin to attract a new kind of attention. They don't, of course, have the broader public scope of men, but they do come to play a larger part in the social and psychological issues raised by the novel as a middle-class document: in marriage, of course, and the relationships of men and women, but also in work, the possibility of independence and self-sufficiency, the relationship of private and public lives, idealism and the search for a better life. I began to see that the social position, "prospects" and expectations of women are a major concern beginning in the 19th Century novel--and deserve as much attention as the Bildungsroman, those portraits of the artist as a young man or portraits of the young social climber.

But as I thought of the course, I realized that it would raise certain unanswerable questions and that there were certain things it just couldn't do. Inevitably one of the subjects which came up was the question about whether or not there is such a thing as a "masculine" or "feminine" style or subject matter. The comparatively easy answers often given about Jan Austen or Virginia Woolf--or about Hemingway or Conrad are, of course, less easily accomodated to Lawrence or George Eliot. And the question certainly gets complicated when we remember what was once said of a book of Ellen Glascow's it was so much like Henry James that it could have been written by Edith Wharton. This was an issue we were all rather happy to dismiss as essentially irrelevant.

But there were other things I realized the course couldn't do. For example, it couldn't be a history of the women's move-

ment as told in literature (there are few such accounts and the most famous, Henry James' The Bostonians, is a funny but infuriatingly condescending book). Furthermore, I simply didn't want the seminar to be a record of anti-feminism, feminine stereotypes, male chauvinist attitudes, or "phallic critisism" (See Mary Ellman, Thinking About Women, Harcourt, 1968.) of women's literature. I wanted to steer the class away from the self-defeating paranoia this emphasis would give. It also couldn't be a course in the psychology of women (this is being done in psychology courses), nor did I want simply to conduct a consciousness-raising group.

I thought I didn't need to deal primarily with the subject of stereotyped feminine roles--with women as the eternal victims, with the inhibitions of social custom, with social climbing through marriage, or, finally, with that feminine code of honor which sanctions dedication, self-sacrifice, renunciation, or just plain martyrdom. It is true that a great deal of literature about women is about just these subjects--and they are unavoidably a part of most of the books we read, But I also began to look for books which would give some sense of the distinctive inner life of the heroine, the heroine who is of interest to her male or female author by reason or what James called "the nature of her consciousness and the play of her mind."

For these reasons, I chose only one really negative novel for the course (so I thought)--Flaubert's Madame Bovary. In addition to being about that most predictable of subjects (where a woman in concerned)--adultery--it was the only portrait of a truely immature, silly, perversely romantic and unconscious heroine. The book, furthermore, was the only really "clinical case study" from a masculine point of view (in spite of Flaubert's insistence on his narcissistic self-examination). Flaubert's mixture of chivalrous admiration and condencension, in what is, nevertheless, a fascinating and often very beautiful book, bothered the class--naturally--and I wondered if the book should have been omitted. In the end, however, I came to feel that one truely doctrinaire book, which was also obviously a work of genius, was useful. Better, certainly, than Norman Mailer.

However, many of the other books I chose inevitably had their conventional aspects too--as "marriage market" books: Jane Austen's Persuasion, Edith Wharton's The House of Mirth, Henry James' Portrait of a Lady, Virginia Woolf's Mrs. Dalloway, and George Eliot's Middlemarch, as well as Tolstoi's Anna Karenina. Of course, these books have their differences, but marriage (or the lack of it) was the determining event in the lives of each of their heroines. Anne Elliot's story is a kind of fairy tale giving her an unexpected second chance at marriage, but an unmarried woman (Lily Bart) in the more pernicious New York of the 1890's can only be, at Anne Elliot's age, completely destroyed. Clarissa Dalloway's single important choice in life was her choice of husband and her story is largely her accomoda-

tion to that fact. Isabell Archer's choice of husband is quite simply her tragedy. But the books we expect different things of, Middlemarch and Anna Karenina, still define their subjects in much the same terms. Once again, Dorothea's life is determined by her husband and his profession; the most she can hope for is the role of helpmeet. The end of the novel is strangely disappointing, and not just because we expect so much more from an author who herself defied Victorian society, and won not only an independent sexual life, but an independent intellectual life. Finally, even Anna Karenina, in "defecting" from marriage, enters into an affair which is just as destructive a "marriage" as her first. The books don't teach us that marriage is bad, but that each of these women is limited (often severely) in her choice of a way of life.

But I didn't see any of these books as primarily justifications or even explorations of feminine stereotyped roles as some of the students did. Although frustration was a necessary (and critically valid) part of their response to Madame Bovary, and I expected this, I didn't expect them to be discomfitted (as a few were) by what they saw as a lack of mature consciousness in other women characters. The prudential and sensible Anne Elliot, the sensitive but socially corrupted Lily Bart, the delicate and finely "feminine" Clarissa Dalloway, even the disturbed and fated Anna Karenina bothered some of them. What they saw were self-effecing but really manipulative women, flirts, party-giving society women, etc. I saw what I though was universal human behaviour, limited perhaps, but not limited because they were women.

A more serious disagreement (never explicit, but definitely there) arose over the desire of some of them to see the books essentially as a history of the long struggle over women's rights, to read the books essentially as social or political documents. I resisted this as propaganda, as politization of literature, as a reduction and limitation of more enduring visions of human life. I think actually this was a difference of opinion never resolved.

And this is where I want to return to my earlier point about the "distinctive inner life" of the heroine. Not everyone understood what I meant by this (or why I should value it so highly) and, of course, not all novels fulfilled this expectation to the same degree. But I can point to one novel which was to them (more than to me) a success because of its emphasis on the intellectual and imaginative life of the heroine. Jane Eyre was appealing to them, not just as a heroine of sensitivity and sensibility, but because she is emotionally deprived and socially dispossessed: she starts with nothing. She is physically ordinary, timid, quiet and reflective. Furthermore, her social position is worse than that of any other heroine we read of: she is without parents, family connections, money, social position--all

those guarantees of a life of security and fulfillment for a women in the Nineteenth Century. And yet she has a high degree of consciousness, maturity, independence (much aided by Charlotte Bronte's own north of England parsonage Protestantism), and she survives and makes her way. Her "way" is, of course, finally back to a marriage which will give her the opportunities for dedicated self-sacrifice. But real fulfillment is there too--and she earned her rewards through qualities of mind, character and imagination.

There were of course other heroines whose qualities of mind provided much of their interest: Isabell Archer in her "intelligence" and "presumption" (the terms are linked by James himself), Dorothea Brooke in her mental energy and idealism, Anna Karenina in her sheer vividness of life, and Clarissa Dalloway in her sensitive registration of experience. But many of the students simply didn't approve of Clarissa: they saw her as an upper-middle-class party giver, whose "middle-aged midiocrity" takes the form of terror of life, sexual inadequacy, dependency and insecurity. (My pleasure in the book as a superb portrait of vulnerability was in some ways similar to my, even greater, admiration for Anna Karenina as a portrait of terrifying insecurity. Another unresolved difference--Generation gap?)

I left Lawrence's Women in Love to the end. It was the last book read and the most recent and the most "modern." The most "liberated" young women we considered were in Women in Love, even though they too were largely the companions of men and were largely determined by their relationships to their men. I moved to Lawrence from Tolstoi partly because of Lawrence's criticism of Tolstoi for not valuing passion as a healthy morality in its own right, and for what Lawrence took as Tolstoi's insistance on a purely "social tragedy." I think Lawrence was good to end with, not because he provides "answers", but because he combines a high degree of consciousness and articulateness (in his women as well as his men characters) with a belief in an instinctive motivation that is prior to individuality or to socially-determined ego. He is interested in social institutions (class, education, industrial society, the place of the artist in society, marriage), but he plays these social interests off against a background of "unfathomed nature." "Unfathomed nature" is to Lawrence not just sex; it is whatever is more than or greater than the merely social. Which, I suppose, brings me back to the point I made at the beginning -- I wanted to find some literature which would show women (and men) in roles other than the merely stereotyped social one, which would show them both as individual and as universal.

Finally, I should say that I hoped to give the students some sense that many of the failings, as well as the successes, of the heroines of these books were not ones which could be attributed to their sex. Nor were the issues raised by the novels and their

moral and aesthetic value just those of sexism or of social documentation. Portrait of a Lady, for example, is important as an epistemological novel: it raises questions about recognition of the "truth", evaluation and judgment of other peoples' characters, and the similarity (sometimes identity) of aesthetic feeling and moral judgment. Middlemarch makes a major statement (through many different characters) about the inevitable relationship of public and private lives --"even" in women. The House of Mirth considers the conflict of calculation and spontaneity, Persuasion of judgment and sentiment, Madame Bovary of romantic longing and Bourgeious limitations. And one can go on and on. Class discussions never stayed with the sexist issues--and sometimes didn't even given them a primary place, although they were always, I thought, a provocative starting point.

RECOMMENDED BOOKS. Books I did not use in class are in parentheses.

Jane Austen, Persuasion (Pride and Prejudice, Emma, Mansfield Park)

Edith Wharton, The House of Mirth (The Age of Innocence, The Custom of the Country)

Gustav Flaubert, Madame Bovary (see Francis Steegmuller, Flaubert and Madame Bovary, a Double Portrait)

Henry James, Portrait of a Lady (Spoils of Poynton, Washington Square, The Tragic Muse, The Bostonians; see also his critical Prefaces in The Art of the Novel, ed. Blackmur, and reviews of Madame Bovary and Middlemarch)

Charlotte Bronte, Jane Eyre (Villette, soon to be issued in paperback in this country, ed. by Q.D. Leavis; see also Mrs. Gaskell, The Life of Charlotte Bronte)

George Eliot, Middlemarch (Daniel Deronda)

Virginia Woolf, Mrs. Dalloway (To the Lighthouse; see also A Room of One's Own, The Common Reader and The Second Common Reader)

Leo Tolstoi, Anna Karenina ("The Kreutzer Sonata"; see also the various journals -- his and hers)

D.H. Lawrence, Women in Love (The Rainbow; Sons and Lovers; Volume II of the Short Stories, The Princess, St. Mawr, The Captain's Doll, The Fox, The Virgin and the Gypsy, Lady Chatterley's Lover; see also Selected Literary Criticism, ed. Anthony Beal, especially recommended is his study of Thomas Hardy)

(Thomas Hardy, Tess of the D'Urbervilles, Far from the Maddening Crowd, The Return of the Native, Jude the Obscure)

(Doris Lessing, The Golden Notebook, The Four-Gated City)

(Katherine Mansfield, short stories)

(Theodore Dreiser, Sister Carrie)

Non-Fiction:

Mary Ellmann, Thinking about Women
Kate Millett, Sexual Politics
Elaine Showalter, Women's Liberation and Literature
Miriam Schneir, Feminism: The Essential Historical Writings
(contains almost everyone of historical interest: Mary Wollstonecraft, Margaret Fuller, George Sand, Susan B. Anthony, John Stuart Mill, etc.)

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A UNIT ON MINNESOTA INDIANS: THE ASHINABE AND THE DAKOTA

By ANNA LEE STENSLAND
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Among the books with Indian themes most often mentioned for use in the high school English class, none seems to feature Minnesota Indians and their cultures. It is true that Indian tribes did not move and settle by states, but Minnesota has had living in its boundaries two of the largest and culturally rich tribes: the Chippewa and the Sioux, or more accurately the Anishinabe and the Dakota.

Most of the fiction dealing with Indian themes and appropriate for high school classes comes from tribes of the West or Southwest: House Made of Dawn, by a Kiowa author; When the Legends Die about a Ute boy; Laughing Boy, Navajo; Fig Tree John, Apache; Man Who Killed the Deer, Pueblo. From the Indians of the northern Midwest, only Black Elk Speaks, an autobiography of an Oglala Sioux holy man, has been used in some classes.

There are materials available, however, from the Chippewa and Sioux which might very well be combined into a very useful unit. If we assume that for the very young, we begin with what is familiar and near at hand, an English teacher might consider such materials especially appropriate on the junior high school level, with a senior high school unit broadening out to include more general Indian materials. The following materials are suggested because they seem appropriate, especially for the junior high school level but with variations for senior high level as well, and also because they are available.

Charles Alexander Eastman, whose Indian name was Ohiyessa, was born in 1858 in what is now Redwood Falls, Minnesota. In his book, Indian Boyhood (Dover, 1971, paper, $2.00), he tells about what he calls his "thrilling wild life," his early life in the Sioux tribal society. We learn in this autobiography about the recreation, training, and life of a yound Indian boy, as well as about the tribe's flight from the white man following the Sioux Uprising in Minnesota of 1862, the danger in traveling across the country of attacks by hostile tribes, and the periods of famine and severe cold. Eastman describes customs such as the annual sugar-making, the Midsummer Feast on the banks of the Minnesota River, and the boy's first offering to the Great Mystery and what it meant to him. The fascination the boy feels as he listens to the tales of Smoky Day, who was the tribe historian, gives a modern student a small idea of what it was to to grow up as an Indian during the last century. In short, Eastman's boyhood story is crammed with Indian lore enough to challenge the imagination of any junior high school student. In a book about his later life, which unfortunately is out of print, From the Deep Woods to Civilization, the author continues his

story, in which under the influence of his father, who was convinced that the Indian must learn the white man's ways, Eastman attended school at the Santee Agency School in Nebraska, Beloit College, Dartmouth , and finally medical school at Boston University. He was a doctor at Pine Ridge during the Wounded Knee Massacre in 1890.

A third book by Dr. Eastman, which is useful and available in paperback, is Soul of the Indian (Fenwyn Press, 1970, paper, $2.95). It is nor primarily narrative, but rather a short, simply written explanation of the religion and moral values of a Sioux Indian. For a teacher wanting to emphasize the legends of the Sioux, the chapter called "The Unwritten Scriptures"is helpful. It contains the Creation Story of the First Born and Little Boy Man. Here also is the story of Unk-to-Mee, the spider, a symbol of evil, and a version of the flood. An understanding of the Sioux system of values and moral code is best gained from the chapter "Barbarism and the Moral Code." The author makes some very provocative statements, which could well lead to discussion of Indian values in relationship to values of the white society: "As a child, I understood how to give; I have forgotten that grace since I became civilized" (p. 88). Or: "Other protection than the moral law there could not be in an Indian community, where there were neither locks nor doors and everything was open and easy of access to all comers" (pp. 104-105).

The study and comparison of literary sources has always been a favorite activity of undergraduate and graduate classes and is probably not generally appropriate for many junior and senior high school classes. But since an attempt to understand the essence of a culture is one of the main reasons for studying minority literatures, it seems that perhaps a comparision of Longfellow's Hiawatha with the Manabozho legends might lead to some such understanding. The sources of Hiawatha, the Schoolcraft legends, are probably available in most high school libraries, or they should be, but they are not available in paperback so that all students might have a copy. A modern young Anishinabe, Gerald Vizenor, does, however, have a paperback edition of tales, Anishinabe Adisokan (Nodin Press, 1970, paper, $2.45), which contains a section of Manabozho stories. He tells the tales as they were printed in 1887 and 1888 in The Progress. a weekly newspaper on the White Earth Indian Reservation in Minnesota. The purpose in such a comparative study would be to try to ascertain what the differences are between the Indian version and the Longfellow version and what these differences might mean about the values of each society. Why, for example, did Longfellow eliminate the trickster characteristics, which so delighted Indian storytellers and audiences? He maintained the supernatural, in that Hiawatha was given power to fight monsters, magicians and windigoes by his father, the West Wind. But Hiawatha never changes himself into a black cloud, an owl, or a rabbit, as

Manabozho does. Why did Longfellow maintain only Hiawatha's goodness, whereas Manabozho is good, but he is also mischievous and revengeful at times? What does it mean about the dominant culture that Longfellow enlarged a simple statement about Manabozho's seeing the beautiful daughter of the Arrow-Maker into the Minnehaha tale, including the courtship, the uniting in peace of the Sioux and Chippewa tribes by their marriage, and the famine and Minnehaha's death? Why in Vizenor's version was Manabozho fathered by the North Wind, "a harsh fellow," whereas Hiawatha was fathered by the West Wind, who was not evil but in truth was watching over his son?

With older students, or very talented junior high school students, more careful literary comparisons might be made between Hiawatha and its true source, the Schoolcraft legends, through the teacher's or one of the student's reading from them, or through oral reports by the students. It is interesting to note that Schoolcraft's original Algic Researches did not sell well, and neither did his attempt to profit from Longfellow's Hiawatha by publishing the Myth of Hiawatha. But Longfellow's publication was an instant success. Although the Longfellow story had greater appeal for the white audience, Schoolcraft's tales, which came from his wife and mother-in-law, granddaughter and daughter of Waub-ojeeg, famous Chippewa chief on Madeline Island, were more truly Indian. Can some understandings be arrived at about basic differences in values and ways of looking at things which will enrich the student's knowledge of his won and another culture?

A three-way ocmparison also might be fruitful, from Schoolcraft, admittedly a rather Puritanical white man, who completed his Algic Researches in 1838, to Longfellow, who romanticized the stories into Hiawatha in 1855, to Vizenor, an Anishinabe, who edited in 1970 tales originally published in a reservation newspaper in 1887 and 1888.

Reading Indian legends, from whatever source, will soon make students aware of themes running through them which are common to their own backgrounds. Vizenor, for example, tells the story of Manabozho and the Whale, a tale similar to Jonah and the Whale. William Warren, a native of Madeline Island, descendant of Michel Cadotte and his Chippewa wife, in his History of the Ojibway Nation (Ross and Haines, 1970, $10.00), tells of the people being guided and protected by the light of a sea shell as the Israelites were led by the pillar of fire. Eastman mentions that the Sioux Unk-to-Mee, the spider, served much the same purpose that the serpent in the Garden of Eden served. Both Anishinabe and Dakota legends contain stories of floods. Warren tells that the Chippewas believed that the Red Man had angered the Great Spirit and caused a flood. Only through the intercession of Manabozho did the people survive. Eastman tells the Sioux version of a great snow, which when it melted, became

a flood, which man survived because he had a canoe, but which only a few animals survived who had a foothold on the highest peaks.

A number of works might very well supplement such a unit: Vezenor's collection of songs, Anishinabe Nagamon (Nodin Press, 1970, paper, $1.95); Mary Eastman's Dahcotah; or Life and Legends of the Sioux around Fort Snelling (Ross and Haines, 1962, $8.75), in which the wife of an army officer stationed at Fort Snelling describes what she saw of Sioux customs and manners before 1849; the chapter on "Little Crow's War," the Sioux Uprising in Minnesota from Dee Brown's Bury My Heart at Wounded Knee (Bantam, 1971, paper, $1.95); Mentor Williams' edition of Schoolcraft's Indian Legends (Michigan State University Press, 1956, $7.50), which reviews and documents the relationship between Schoolcraft and Hiawatha. Warren's History, which has been mentioned, tells the history of his tribe from legendary times through historical times, especially those on Madeline Island.

In addition to the above, materials for special projects about the two tribes might be drawn from the following:

Anishinabe

Coleman, Sister Bernard, Ellen Frogner, and Estelle Eich. Ojibwa Myths and Legends. Ross and Haines, 1961. $4.50. Tales collected in the late 1950's from Minnesota Indian reservations.

Dewdney, Selwyn and Kenneth E. Kidd. Indian Rock Paintings of the Great Lakes. University of Toronto, 1967. $6.75. 1000 drawings from about 100 sites, mostly west of the Lakehead area of Lake Superior.

Hickerson, Harold. Chippewa and Their Neighbors: a Study in Ethnohistory. Holt, Rinehart and Winston, 1970. Paper, $2.65. A scholarly study.

Lyford, Carrie. Ojibwa Crafts. U.S. Department of the Interior, 1943. Paper, $1.10.

Ritzenthaler, Robert and Pat. Woodland Indians of the Western Great Lakes. Natural History Press, 1970. Paper, $1.95.

Black Elk. Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux, recorded and edited by Joseph Epes Brown. Penguin, 1971. Paper, $1.45.

Blish, Helen H., ed. Pictographic History of the Oglala Sioux. University of Nebraska, 1967. $17.95.
Bad Heart Bull made over 400 drawings between 1890 and 1913 to provide a visual record of the Sioux.

Deloria, Vine, Jr. Custer Died for Your Sins: an Indian Manifesto. Avon, 1970. Paper, $1.25.
A statement by a modern Sioux of the clash of values between whites and Indians.

_____. We Talk, You Listen: New Tribes, New Turf. Macmillan, 1970. $5.95.
The author's statement of what the Indians can contribute to America's life and culture.

Hyde, George E. Red Cloud's Folk: a History of the Oglala Sioux Indians. University of Oklahoma, 1968. $7.95.

_____. Spotted Tail's Folk: a History of the Brule Sioux. University of Oklahoma, 1961. $7.95.

Landes, Ruth. The Mystic Lake Sioux: Sociology of the Mdewakantonwa Santee. University of Wisconsin, 1968. $10.00.
A historical and sociological study of the Sioux who in the first part of the nineteenth century lived near the present city of Faribault and around Lake Pepin.

Miller, David Humphreys. Ghost Dance. Duell, Sloan and Pearce, 1959. Out of Print.
The incidents which led to the Battle of Wounded Knee.

Nelson, Bruce. Land of the Dacotahs. University to Nebraska, 1946. Paper, $1.60.
A history of the region around the upper Missouri River.

Sandoz, Marl. These Were the Sioux, illus. by Amos Bad Heart Bull and Kills Two, Oglala artists. Hastings House, 1961. $3.50.
A personalized story of the author's neighbors.

Standing Bear, Luther. Land of the Spotted Eagle. Houghton Mifflin, 1933. Out of Print.
A Dakota chief, botn in the late 1860's tells about the customs, religion and life of his tribe.

_____. My People the Sioux. Houghton Mifflin, 1928. Out of Print.
The author's memories of the Battle of the Little Bighorn, the Battle of Wounded Knee, and his life at the Carlisle School.

White Bull, Joseph. The Warrior Who Killed Custer, ed. by James H. Howard. University of Nebraska, 1969. $6.95.
The story in pictures of the personal exploits of the man who claimed he killed Custer.

The following books could be recommended for recreational reading:

Anishinabe

Arnold, Elliott. White Falcon, illus. by Frederick T. Chapman. Knopf, 1955. $3.74.
An easy junior high story of the white boy, John Tanner, who spent most of his life among the Chippewas.

Fuller, Iola. Loon Feather. Harcourt Brace, 1940. Paper, $1.95.
A fine story of a Chippewa girl who faces problems of a racially mixed society on Mackinac Island in the 1800's.

O'Meara, Walter. Last Portage. Houghton Mifflin, 1962. Out of Print.
An adult documentary of John Tanner's life among the Chippewas.

Sun Bear. Buffalo Hearts: a Native American's View of Indian Culture, Religion and History. Naturegraph, 1970. Paper, $3.00.
A modern Anishinabe, editor of a national Indian magazine, Many Smokes, tells about Indian legends, beliefs, and Indians he admires.

Dakota

Annixter, Paul and Jane. Buffalo Chief. Holiday House, 1958. $3.95.
The parallel stories of a young Sioux and a young buffalo growing up before the coming of white men. For junior high.

Brown, Vinson. Great upon the Mountain: Crazy Horse of America, illus. by Adelbert Zephier, a Yankton Sioux. Naturegraph, 1971. Paper, $2.25.
A short biography emphasizing the visions.

Chapman, William M. Remember the Wind: a Prairie Memoir, illus. by Douglas Gorsline. Lippincott, 1965. $5.95.
A personal story of a family who lived and worked on the Standing Rock Reservation in South Dakota.

Eagle, D. Chief. Winter Count. Golden Bell, 1968. $4.95.
Story of an Indian and a white girl who marry at the time white men first begin taking gold from the Black Hills. Written by a Sioux.

Fisher, Clay. Valley of the Bear, Illustrated by Eric von Schmidt. Houghton Mifflin, 1964. $3.25.
A romantic story of an Oglala Sioux woman and her grandson banished from their village. For junior high.

Garland, Hamlin. Book of the American Indian, illus. by Frederic Remington. Garrett, $12.75.
A series of sketches about Indians in the white man's world, the longest being a fictionalized story of Sitting Bull and his resistance.

Garst, Shannon. Buffalo Bull, illus. by Elton C. Fox. Messner, 1948. $3.95.
Of special interest here is the white man's side of the arrest and shooting of Sitting Bull.

_____. Red Eagle. Hastings House, 1959. $3.50.
A young Sioux, Sickly and lame, learns to compete. For junior high.

_____. Sitting Bull: Champion of His People, illus. by Elton C. Fox. Messner, 1946. $3.64.
A junior high biography.

Kopit, Arthur. Indians: A Play. Hill and Wang, 1969. Paper, 1.95.
Buffalo Bill reminisces with pleasure about most of his life, with the exception of his inability to prevent the murder of Sitting Bull.

Lott, Milton, Dance Back the Buffalo. Pocket Books, 1968. Paper, $.75.
The story of a Sioux family and some white friends at the time of the Massacre at Wounded Knee.

Lovelace, Maud Hart. Early Candlelight. University of Minn, 1929. Out of Print.
The daughter of a Canadian voyageur lives near Fort Snelling with her family, which includes her half-Indian half brothers. For junior hign.

McCracken, Harold. Great White Buffalo, illus. by Remington Schuyler. Lippincott, 1946. $4.25.
A young Sioux has to prove himself to his tribe. For junior high.

Manfred, Frederick. Conquering Horse. Signet, 1959. Paper, $.60.
A young Sioux searches for his vision.

Meadowcroft, Enid LaMonte. Story of Crazy Horse, illus. by William Reusswig. Grosset and Dunlap, 1954. $2.95.
A junior high biography.

Neihardt, John G. Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux, illus. by Standing Bear. Morrow, 1961. Paper, $1.50.
A Sioux holy man tells of his disappointment in being unable to fulfill his vision.

_____. Twilight of the Sioux: The Song of the Indian Wars; The Song of the Messiah. University of Nebraska, 1953. Paper, $2.25.
In a lengthy narrative poem the poet tells of the struggle of Indians and whites for the bison lands.

_____. When the Tree Flowered: A Fictional Autobiography of Eagle Voice, a Sioux Indian. University of Nebrasks. Paper, $1.65.
The story of a Sioux who lived through the Battle of the Little Bighorn and the Massacre at Wounded Knee into the present century.

Sandoz, Mari. Crazy Horse: the Strange Man of the Oglalas. University of Nebraska, 1961. Paper, $1.95.
A scholarly biography.

_____. Story Catcher, illus. by Elsie J. McCorkell. Westminster, 1963. $3.50.
A young Sioux who wants to be a story teller and historian of his tribe proves himself.

Vestal, Stanley. Sitting Bull: Champion of the Sioux. Univ. of Oklahoma, 1969. $6.96.
An adult biography.

Voss, Carroll. White Cap for Rechinda. Ives Washburn, 1966. $3.75.
A young Sioux girl faces some difficult times in nurses training. For junior high.

Warren, Mary Phraner. Walk in My Moccasins, illus. by Victor Mays. Hale 1966. $3.24.
A white family adopts five Sioux children. For junior high.

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LITERATURE AND LIFE:
SEARCHING THROUGH THE CREATIVE PROCESS

By Sr. Galen Martini, O.S.B.
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What do we teach when we teach literature? First of all we teach kids -- vibrant, fun loving, reacting, loving kids chock-full of potential and almost brimming over with a capacity for life. If we are going to share literature with kids we have to get rid of the ivory-tower hush-that-falls-over-the-listeners approach of the critics, and get "where it's at": into the experience of heightened awareness that precipitated the poem or novel in the first place. This might mean that we have to give up our answers learned in long years in college or graduate school about what this poet is trying to say to us. Who knows what he is trying to say to us with any degree of certainty except the author, and he's not telling. Instead, kids have to be able to wrap the poem up into the tangle of feelings, experiences, thoughts, urges and ideas that combine to form who they are at this particular moment. This means they have to get at the poem in their lives; they have to be allowed to fight with it, argue for it, argue about it, question its basic assumptions, get behind its language to what the experience was that formed it. They have to be allowed to articulate what they have found that they know about life from being an experiencer of the life that confronts them here.

In many ways what I am saying is that literature should be allowed to be a "recognition scene" between student and poet and the experience that that poet expresses in an intense form. What this means is that barriers between courses and classes should come tumbling down in the effort to teach not English, not literature, but kids. The kids are free, like the poet, to bring all of life into this confrontation, or recognition scene with reality. What is important to them is what is relevant to them about this poem, not what was relevant to some critic for the "New York Times Book Review." I firmly believe that kids know so much about life, but that it is often a scrambled jumble and needs a patterned experience to bring this knowledge to the fore and to help them to articulate it and order it. As Lawrence Perrine says in Sound and Sense, "to understand life is partly to be master of it." That's what I want for "my kids."

Personally, I don't care if they know what the critics say about "The Love Song of J. Alfred Prufrock." What I do want them to discover is whether it is relevant to them and in what ways. I want them to explore the role of the establishment in creating a man who can not figure out if he can "dare" to dare. I want them to wonder and think and fight over whether this man is everyman in today's society, or whether he is simply some

isolated neurotic. But mostly I want this exploration to be not an "I want because I am teacher and the teacher is who decides what you must want," but a "we want because we need to know." It should be a meaningful journey inward and outward -- a recognition of what man is like, how he acts under stress, what games he plays to defend himself from threat and growth, how he fears change and the anxiety that change brings with it, and how all this applies to the student himself here and now. I am not afraid of crossing over into the subject area of psychology, or sociology and "defiling the art," muddying the water with a foreign substance. There are no alien substances when the substance makes sense, is a part of the student. What the poem is all about is what the kid is all about...man ,and what makes him human.

It is for this reason that I like to parallel a recognition experience with a creation experience of the students. For it is in creating that one discovers the process that is most human: that of making a new something out of bits and pieces of the stuff of daily life. Let's say that the students have just read an autobiography that seems to them especially pertinent in their own journey. Let's say this piece is Ann Frank's Diary of a Young Girl. We would naturally discuss the fear and compare it with one's own under similar stress. We would examine the conflicts that occur under tense circumstances as a young girl strives to cut herself slowly away from the parental influences in her life and struggles to be an individual despite the ensuing anxiety. We would ask questions of ourselves and the other explorers in the class, such as what it means to find one's own identity, how this struggle brings pain, and how it brings fulfillment. Why must pain and fulfillment always go hand in hand? Why isn't it more desirable to just "sit tight and not get up and rock the boat?" What is this thing called the generation gap and how does it work to perpetuate itself? We would ask many more similar or dissimilar questions but all would be geared to what the kids need to know about themselves and human life. We would discover in the process the way experiences go to form an individual, and the way these experiences go to form a work of art.

Then we would try an experiment. Each student will take home a small portable tape recorder. With it he will record who he is. He will record all those bits and pieces of dialogue and music and comments about him made by friends and parents, and comments made indirectly about him as parents reveal themselves in unguarded moments, and his own reflections about himself. In short, the whole intricate web of what it means to be himself will appear in a sound montage. One voice will blend into music, or the voice of a friend through skillful splicing, so that the creation resembles life in a very real way. It will be who he is in a meaningful synthesis that he might never have achieved before, and he will have discovered the creative process.

He will know from experience what it means to bring together all the disparate elements of one's experience and forge them together through the heat of meaning and caring into a new creation. He will see his life, like the making of a poem, take on pattern and form and gain meaning from the order that has been imposed on it. (I think that word impose would be discovered by the students to be the wrong word for the experience of creation they have been a part of -- rather I think they would have realized that form is not really imposed on the experience but grows out of it.) In short, what I am trying to say is that what should be learned through literature is what human life is like and what the short business of living the human life is all about. And that is creation.

Students should be allowed to discover the meaning the poem or novel or short story has for them and how it fits into their own particular web of experience that makes them themselves. They should be helped to discover that the business of living is a process of continual creation, for even as they read a piece of literature it is being woven into the complex web of dates, games, music, dances, generation gap, personality struggles, friendship tangles, first love, passion, sex, power struggles, conflicts of every experience that makes up the life of the individual. Life then is creating life. It is interraction between persons and ideas ... and this same life and interraction can be found in literature where a man like themselves has taken the stuff of life and formed it into a new whole that has never existed before. This to me is the way to read literature. It is the way to the heightened awareness of parts forming a whole which is creation, and it is the way to personal growth and pure enjoyment.

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ABOUT THE FEMALE OF THE SPECIES

By TOM WALTON
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To begin a search for thoughts and comments about the possible effect of literature on children has enough a moot quality to it to offer the easy out, "I give up. A working premise defies me." Confining the topic to the female of the species has helped little. Since accepting the assignment dealing with the possibility of children's literature affecting a young girl in her approach and acceptance of the world around her, I have come through a series of "wonders": some of them in surprise, some in question, and some of them in complete frustration. I've wondered if a woman would not have done a better job of reporting, a sociologist, or, perhaps, a psychologist. I've read through books and series of books expecting to find that men were, as a whole, negative to the thought of women advancing beyond the concept of home and family and have been surprised to find this quite often the least of thoughts in personal and family relations. I've been frustrated in searches through the card catalog looking for material that would help in preparing a review and have, instead, turned to the stacks for random sampling at times.

In its reach back to an agrarian era, Anne of Green Gables by L.M. Montgonmery (L.C. Page & Co., 1908) is a fine study of the personal lives of people who rely on the earth for a livelihood. Though Matthew and Marilla Cuthbert were expecting a boy to help with the farm work when they sought an orphan from an asylum in Nova Scotia, their guarded acceptance and eventual delight in Anne is gradually unfolded to show the greatness there is in the knowing and belief in someone else. The vitality that is Anne overcomes the image that the women in the story sometimes hold before her in an attempt to mold her to their standards, while the shy attempts at communication by Matthew are just the right amount of encouragement to overcome her doubts and fears. Covering several years, it also deals with best friends, boy-girl relationships, goals for an adult life, and eventually with death and responsibility for those advancing in age.

An interesting wealth of study on the agrarian Midwest is the series of books written by Laura Ingalls Wilder (Harper and Row): Little House in the Big Woods, 1932; Farmer Boy, (only one set in the East), 1933; Little House on the Prairie, 1935; On the Banks of Plum Creek, 1937; By the Shores of Silver Lake, 1939; The Long Winter, 1940; Little Town on the Prairie, 1941; and These Happy Golden Years, 1943. From early childhood to adult life, Mrs. Wilder chronologically records the formation of lives, homes, towns, and a country. It was in this series that the

special relationship between father and daughter expressed itself so well. Whether this relationship exists because the real or pretended animosity between the sexes in early growth is avoided because of the age difference, because of the father's wonder at the development of a feminine mystique within the miniature woman, or because of the daughter's response to a full-grown admirer is debatable, but is nonetheless there. It is in this series that we are sometimes given a girl's complaint that she must always act like a lady, that sometimes she must set goals that were the thwarted goals of her mother, and that the means of earning money were often very limited for women. Interestingly, it is in These Happy Golden Years that Laura requests and receives a deletion of the word "obey" in her wedding ceremony. In all, it is a story of a hard life, yet a life of pride in self.

Out of the "Childhood of Famous Americans" series, (The Bobbs-Merril Company, Inc.), Joanne Landers Henry's Elizabeth Blackwell Girl Doctor (1961) is an easy-to-read work that tells of one woman's desire to become a doctor of medicine and her final success. Beginning in England in the early 1800's and ending in the United States in the 1900's, the first ten of twelve chapters tell of Elizabeth's growing years and the incidents that may have had an effect on her decision. It is only in the last two chapters that her calling is explored, and then not very thoroughly.

In Florence Nightingale by Ruth Fox Hume (1960), E.M. Hale and Company of Eau Claire, Wisconsin, through arrangements with Random House, have published more formidable work through their "Landmark Book" series. It is a more formidable book for being centered around Miss Nightingale's confrontation with her life's ambition and the effort and circumstances that aided or thwarted her pursuits. Within this work are statements about the personal and institutional opposition to her choice because she was a woman. Since the setting is the world of medicine, the vocabulary may cause problems at times, but should not prove a detriment to enjoyment by upper elementary students.

Confronted by the length of Louisa M. Alcott's own work, I turned instead to Louisa, a biography of Louisa May Alcott by Pamela Brown (Thomas Y. Crowell Company, 1955). It is a story of inner conflict and the outside forces that affect or encourage the conflict. Louisa's father is the type of person who seems unable to make a success of anything. Whether faced by her own decisions or by circumstance, Louisa continually fights to even maintain herself in the most meager of existences in an attempt to publish. It would be a good book to read if one were looking for an account of the difficulty that can be encountered in the world of publishing. It would certainly be advantageous to read it before reading her famous Little Women, since the ideas from this work come from her own life and circumstances.

Emily Dunning: a portrait, by Terry Dunnahoo (Reilly & Lee Books, Chicago, 1970) extends the woman's world into doctoring. Spanning the late 1800's through the mid 1900's, it is a story of personal and family sacrifice, and of perseverence in spite of obstacles that would defeat all but the very, very strong. Since Miss Dunning was entering what was deemed an all male world at that time, the hostility of both individuals and society is openly explored. The text contains medical terms that might defy all but the very best of elementary readers; perhaps it is a book better suited to junior and senior high.

Available, but not read for this review, are Clara Barton Girl Nurse, by Augusta Stevenson (The Bobbs-Merril Co., New York, 1946) and Clara Barton Founder of the American Red Cross by Helen Dore Boylston (Random House, New York, 1955).

Three books covering the life of Eleanor Roosevelt, arranged in order of their difficulty are: Eleanor Roosevelt (A See and Read Beginning to Read Biography), Wyatt Blassingame (G. P. Putnam's Sons, New York, 1967); The Story of Eleanor Roosevelt, Margaret Davidson (Four Winds Press, New York, 1968); and The Story of Eleanor Roosevelt, Jeanette Eaton (William Morrow and Co., New York, 1957). Shy as a young girl, succeeding roles as wife, mother, President's niece, and a later President's wife, then finally as a United States representative to the United Nations, bring out and develop the talents of one woman and her contributions to mankind. All three books emphasize the will of this woman as she aided her family, her husband, her nation, and the world. It is not a story of everything that went right, but rather a story of perseverance and great inner stamina. It is an insight into the life of one woman who was concerned for the advancement of women into active participation in all phases of life.

Moving from biography, a very elementary series of books entitled the "I Want to Be" books, author Carla Greene and publishers Childrens Press, Chicago, covers a range of topics. The four books that I looked at deal with a train engineer, a scientist, a teacher, and a homemaker. Copyrights ranged from 1956-61. The illustrations are simple and show children and adults doing some of the tasks involved in each field, suggesting that there are many things that children can do to act out the work of these people and also to prepare for future years as an adult. They are interesting in that they make you aware that there are many things associated with performing each career. I would think that a mid-year second grader could handle most of the vocabulary.

A second set of books published in a "Come to Work with Us in ..." series is a disappointment. Jean and Ned Wilkinson authored, Sam Levenson prepared, the foreward to this series published by Sextant Systems, Inc., Milwaukee. Children perform

the work going on in the color photographs that accompany each adjacent page of four line rhyming text. The text is difficult if the words are to mean anything and goes beyond the age of the children pictured performing. A lengthy glossary is provided at the end of each of these short books. I did like the photographs.

Numerous professions are covered in an extremely interesting series published by Dodd, Mead & Company, New York. Each book is richly illustrated with black and white photographs that contribute to understanding the text by showing some of the work carried on in each profession. This list of credits for help and information is impressive and suggests considerable research. Though each of the books that I read was written in the masculine gender, there are women involved in several of the photographs; recent years would find more women involved in some of these professions. Out of the series, I was able to look at: What Does a Forest Ranger Do? by Wayne Hyde, 1964; What Does a Secret Service Agent Do? by Wayne Hyde, 1962; What Does a Congressman Do? by David Lavine, 1965; What Does A Civil Engineer Do? by Robert Wells, 1960; What Does an Oceanographer Do? by John F. Waters, 1970; and What Does a Parachutist Do? by Wayne Hyde, 1960.

And now, at deadline's ticking knock, with England's queens and Egypt's queen, Jane Austen, Willa Cather, Hellen Keller, and several other biographies yet untouched, I wonder about the women of today who are real, interesting, and engrossed in the venture into all parts of the working and sporting world. There are several biographies on women in sports. Some of these women are no longer alive, but with each passing day, with the accent on youth participation, there are more and more women entering sports as well as all of the other fields. The biography section of the stacks seems lopsided in favor of men. And most important, I wonder if it is the intent of books/authors on the elementary level to influence their reading audience, or rather, primarily, to inform and entertain?

Tom Walton is the MEJ's indomitable elementary school book reviewer.